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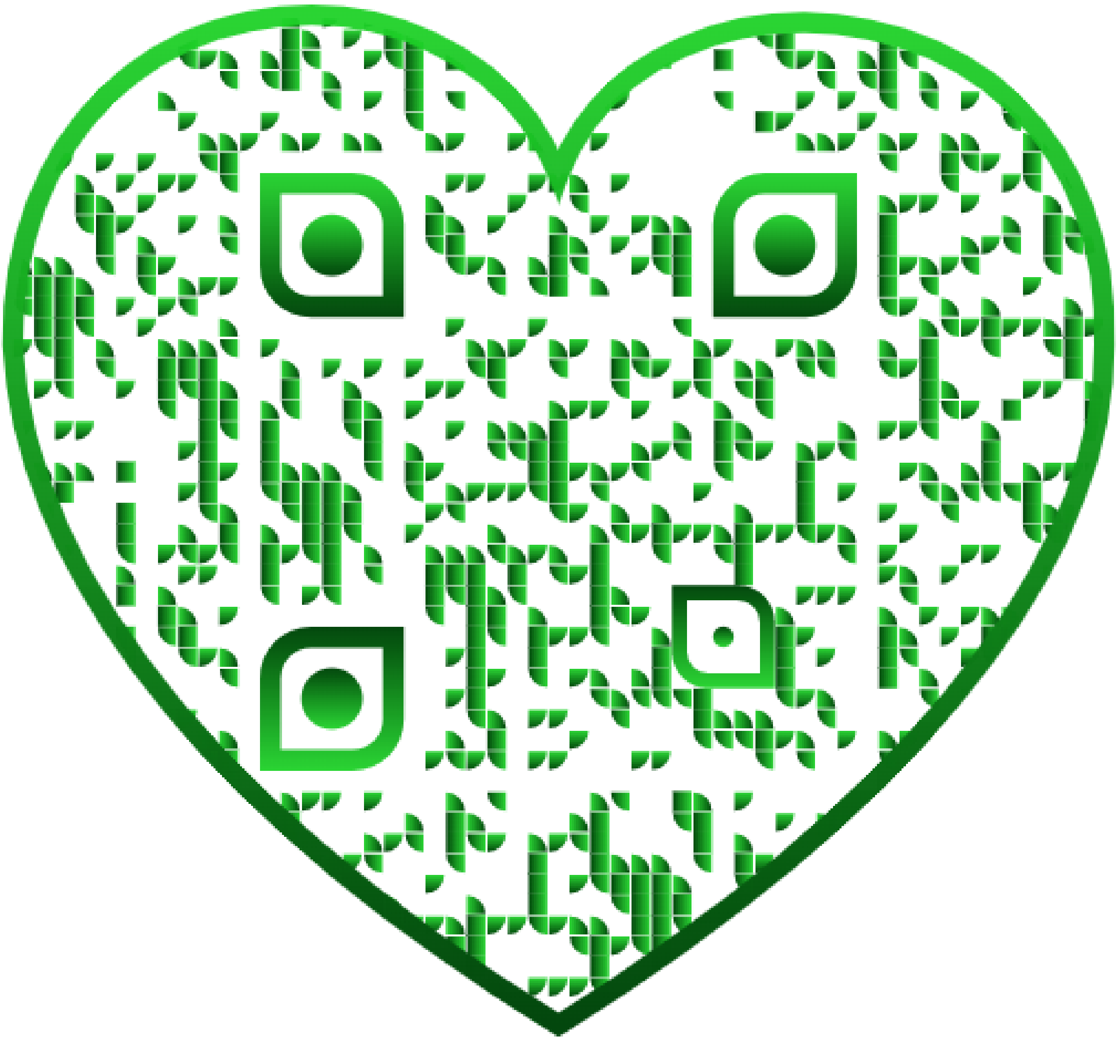

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CONTENTS November

116 A BEDROOM IN A CENTURIES-OLD TUSCAN FARMHOUSE WILDLY REIMAGINED BY DESIGNER HARRY NURIEV.

16 Editor's Letter

18 Object Lesson
How a salacious moment in the spotlight made Arne Jacobsen's practical 1955 Series 7 chair an icon. BY HANNAH MARTIN

21 Discoveries
AD visits designer Ellen Van Dusen's cabin in upstate New York… Backdrop mines a century of Schumacher designs to craft a line of retro yet modern wallpapers… Molteni&C launches a collection of Gio Ponti objects… andBeyond's new safari lodge in Kenya… In Tokyo, Van Cleef & Arpels celebrates the centennial of Art Deco… An experimental collective takes the stage… Korean design star Teo Yang's first residential project in the US… For his own home in Austin, Texas, architect Michael Hsu riffs on local style.

63 Great Design Awards
Statement tile, fabulous fittings, dream tubs—our favorite new products for the bath spotlight the stylish moods of the moment.
BY MADELINE O'MALLEY

82 A Perfect Match
Searching for a getaway in Provence, fashion entrepreneurs Ruth and Tom Chapman found one with a storied pedigree—the former retreat of another stylish couple, Betty and François Catroux. BY DAVID NETTO

92 She & Him
With designer Young Huh, actor Zooey Deschanel and Property Brother Jonathan Scott fashion a maximalist foothold for their family in Manhattan.
BY CATHERINE HONG

100 Inside Job
Studio Dragó transforms a turn-of-the-20th-century Milanese apartment into a sleek pied-à-terre for a stylish American couple who love to entertain.
BY LAURA MAY TODD

108 Polished Acts
Rediscovering silver for the contemporary table, today's top makers are putting fresh spins on age-old craft. Here, our favorite finds shine in the metal of the moment.
BY MADELINE O'MALLEY

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CONTENTS November

82
AN IRON TRELLIS CREATES A SHADY REFUGE IN A GARDEN IN PROVENCE.

114 Change of Scenery

Trading New York City for rural Massachusetts, artist Simone Bodmer-Turner has settled into her new home studio, expanding her creative practice with partner Scott MacDonough.

BY LAURA REGENSDORF

116 The Simple Life

In Tuscany, Crosby Studios' Harry Nuriev and Tyler Billinger have turned a 17th-century farmhouse into a fabulously freaky agrarian fantasia.

BY HANNAH MARTIN

124 Magic Realism

In their Mexico City home, Mike Diaz and Maria Videl conjure a fantastical vision grounded in history.

BY STACIE STUKIN

132 Final Touch

A bronze table abloom with daisies by Chris Wolston.

BY SAM COCHRAN

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A CANOPY BED DRAPED WITH CURTAINS MADE USING REPURPOSED T-SHIRTS IN A TUSCAN FARMHOUSE WITH INTERIORS BY HARRY NURIEV. "THE SIMPLE LIFE" PAGE 116. PHOTOGRAPHY BY LUDOVIC BALAY. STYLING BY SARAH DE BEAUMONT.

MATTHIEU SALVAING

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EDITOR'S LETTER

1

2

3

1. RUTH AND TOM CHAPMAN IN PROVENCE. **2.** FANNY BAUER GRUNG AND DAVID LÓPEZ QUINCOCES OF STUDIO DRAGÓ IN THE MILAN APARTMENT THEY CREATED FOR CLIENTS. **3.** ZOOEY DESCHANEL AND JONATHAN SCOTT IN THEIR NYC HOME. **4.** DESIGNER HARRY NURIEV (STANDING) AND TYLER BILLINGER (FAR RIGHT) IN THE TUSCAN FARMHOUSE THEY SHARE WITH BILLINGER'S PARENTS, NINA AND SALVATORE MARRA, ALSO SHOWN. **5.** DECORATIVE ARTIST AND FURNITURE DESIGNER MIKE DIAZ AND HIS WIFE, MARIA VIDEL, IN MEXICO CITY.

4

5

1. MATTHIEU SALVAING. 2. GIULIO GHIRARDI. 3. FRANK FRANCES. 4. LUDOVIC BALAY. 5. MAUREEN M. EVANS.

"He won't stop until everything is perfect. And anything I can think of, he can execute."
—*Zooey Deschanel* on her fiancé, Jonathan Scott

This issue—themed "reinventing tradition"—is packed with ultra-creative couples who forged very intentional paths in realizing their personal domestic paradises. Take actor and musician Zooey Deschanel, who met her decorating match in Jonathan Scott, one half of the HGTV-famous *Property Brothers*. For their maximalist New York City duplex, the pair specified "nothing modern" to their decorator, Young Huh, and the trio ran with it, nailing old-world ambience surreptitiously melded with cutting-edge smart-home technology.

The 17th-century Tuscan farmhouse on our cover represents the very specific and exploratory vision of designer Harry Nuriev and Tyler Billinger, his life partner and CMO of the firm Crosby Studios. Nuriev, a kind of thoughtful bad boy of the design world, has no use for convention and is known for decoratively repurposing "things that don't belong to interior design," as he puts it. Think car parts turned into lighting, vintage T-shirts stitched into a canopy bed, expanses of Mylar-esque textiles reimagined as bedding. The juxtaposition of the traditional—rustic beams, stone walls and floors—with what Nuriev slyly calls "the Crosby touch" is thrilling.

When British entrepreneurs Ruth and Tom Chapman—they cofounded MatchesFashion, and, more recently, Tom cofounded homeware retailer Abask—sought a house in Provence, fate brought them to Les Ramades, formerly the home of legendary decorator François Catroux and his wife, fashion icon Betty. How unlikely and marvelous that the house was handed from one set of aesthetes to another. Says Ruth Chapman: "The elegance and playful energy of the place are there only because of Betty and François, and buying it and renovating it with respect to their imprint was very romantic to us. I think of them here often, and it brings a smile to my face." Love matches, all.

Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, *AD* U.S.
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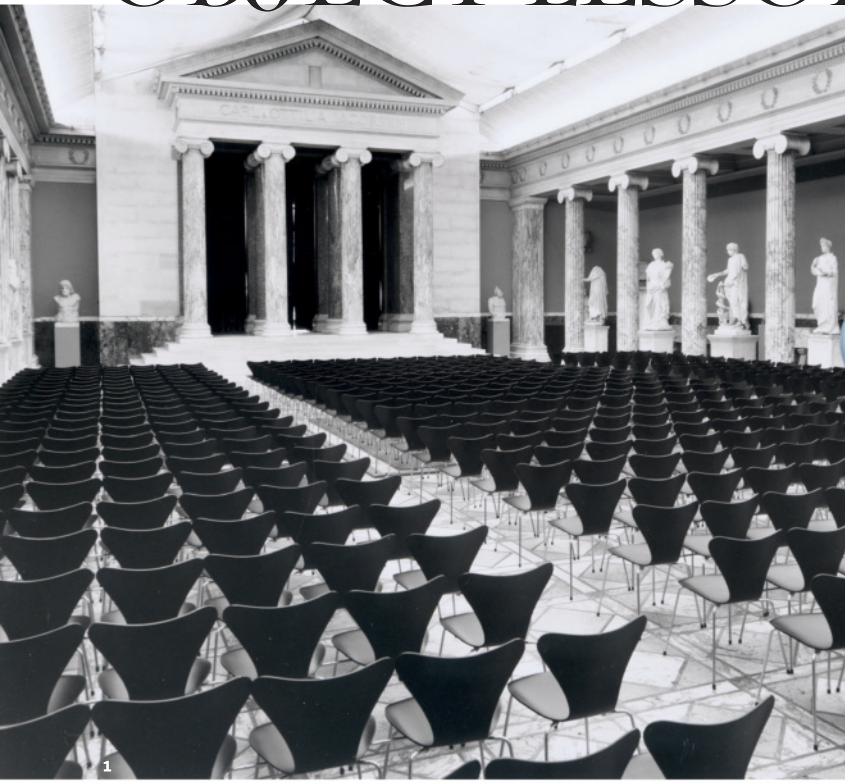
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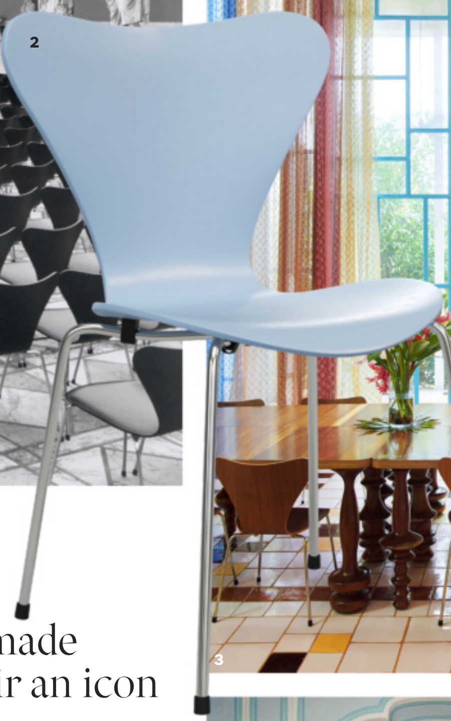
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Hot Seat

How a salacious moment in the spotlight made Arne Jacobsen's practical 1955 Series 7 chair an icon

In the 1950s, Danish design legend Arne Jacobsen began an investigation into molded plywood. His American peers, Charles and Ray Eames, had already been experimenting with the technique, and he wondered how he might put his own twist on the material of the moment, where thin layers of veneer were glued together and molded into sculptural forms. Several icons would be born out of these trials, undertaken with manufacturer Fritz Hansen—there was the 1952 Ant chair, the brand's first try at joining seat and back in one piece, and then, in 1955, the model 3107, a.k.a. the Series 7. (Danes call it "the Sevener.")

The legendary seat, often likened to a butterfly or a stretched-out heart, is made from nine layers of thin wood that are hand-matched, pressed, and sanded before being set on tubular steel legs.

"Because of its stackability and durability, it's become the go-to chair for many Danish public spaces," explains Els Van Hoorebeeck, Fritz Hansen creative director. Soon after it was introduced at the H55 exhibition in Helsingborg, Jacobsen began using them in his projects—they served as seating for city councillors at Rødovre Town Hall; they were scattered throughout the SAS Royal Hotel. But the seat didn't really enter the global stage until 1963, when a fake Sevener found its way into a sexy photo shoot with model Christine Keeler. The photo—a nude Keeler straddling the faux Sevener—caused quite the stir within the British government (she was having an affair with politician John Profumo, then Secretary of State for War) and was incredible international publicity for the chair. Soon, the practical seat became both utilitarian go-to for schools, homes, and museums, and a cultural fixture, with everyone from Tina Turner to the Spice Girls riffing on Keeler's pose.

Over the years Jacobsen's design has been tweaked to become an office chair, a barstool, and even temporarily embellished with ashtrays and Bible holders. Tastemakers from Carla Sozzani in Milan to artist Jorge Pardo in Mexico still love it, a testament to Jacobsen's own philosophy that "the primary factor is proportions." *fritzhansen.com* —HANNAH MARTIN

4

1. ARNE JACOBSEN'S SERIES 7 CHAIRS IN COPENHAGEN'S NY CARLSBERG GLYPTOTEK ART MUSEUM, CIRCA 1970s. **2.** THE SEVENER IN 7:14 AM BLUE, A NEW HUE DEBUTED FOR THE CHAIR'S 70TH ANNIVERSARY THIS YEAR. **3.** THE SEATS SURROUND THE DINING TABLE IN JORGE PARDO'S MÉRIDA, MEXICO, HOME. **4.** COLORFUL RENDITIONS IN THE JAIPUR, INDIA, HOME OF JEWELER MARIE-HÉLÈNE DE TAILLAC.

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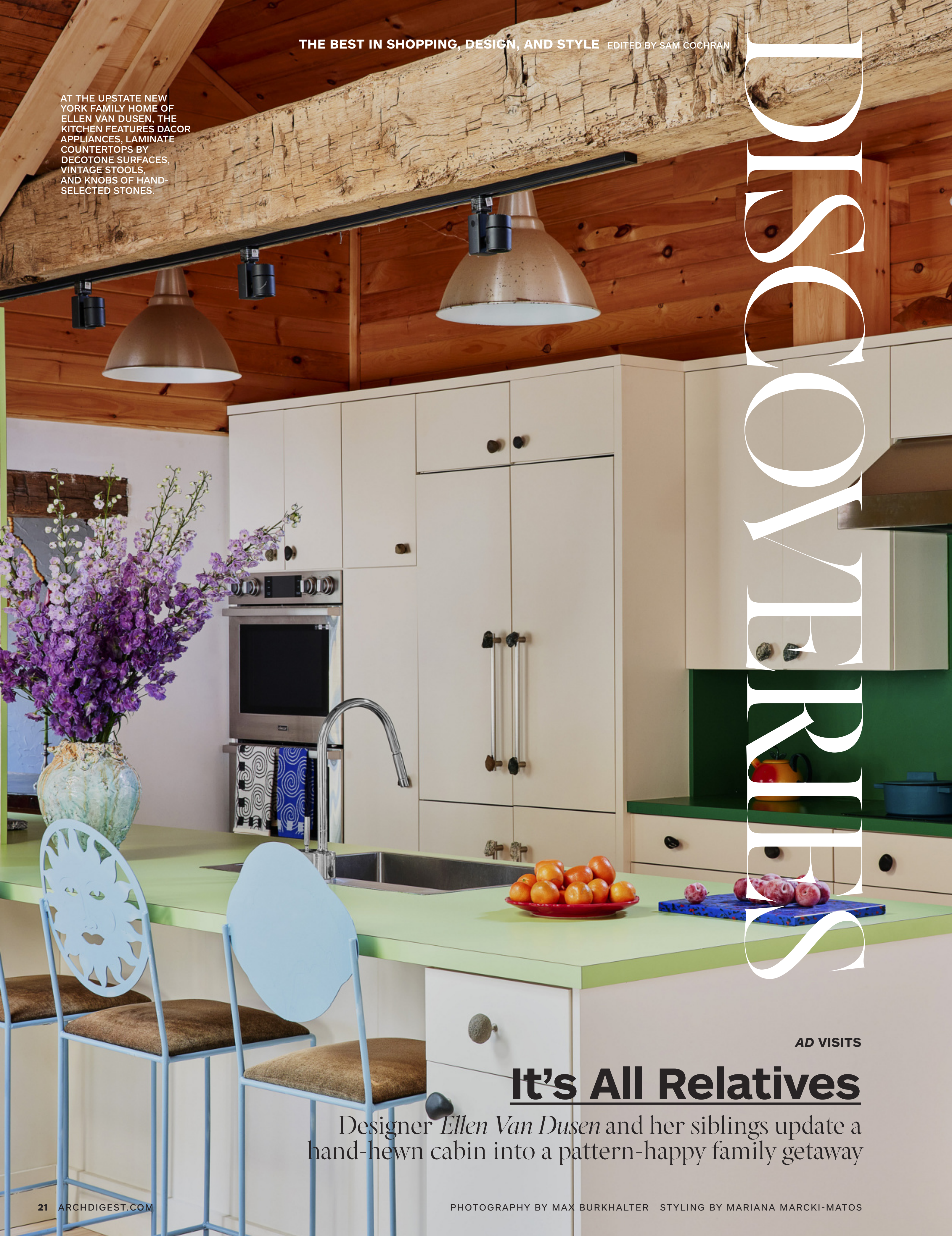

AT THE UPSTATE NEW YORK FAMILY HOME OF ELLEN VAN DUSEN, THE KITCHEN FEATURES DACOR APPLIANCES, LAMINATE COUNTERTOPS BY DECOTONE SURFACES, VINTAGE STOOLS, AND KNOBS OF HAND-SELECTED STONES.

***AD* VISITS**

It's All Relatives

Designer *Ellen Van Dusen* and her siblings update a hand-hewn cabin into a pattern-happy family getaway

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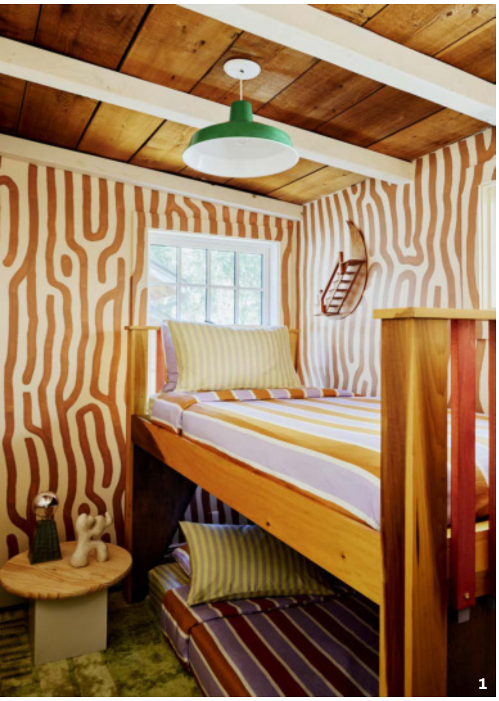

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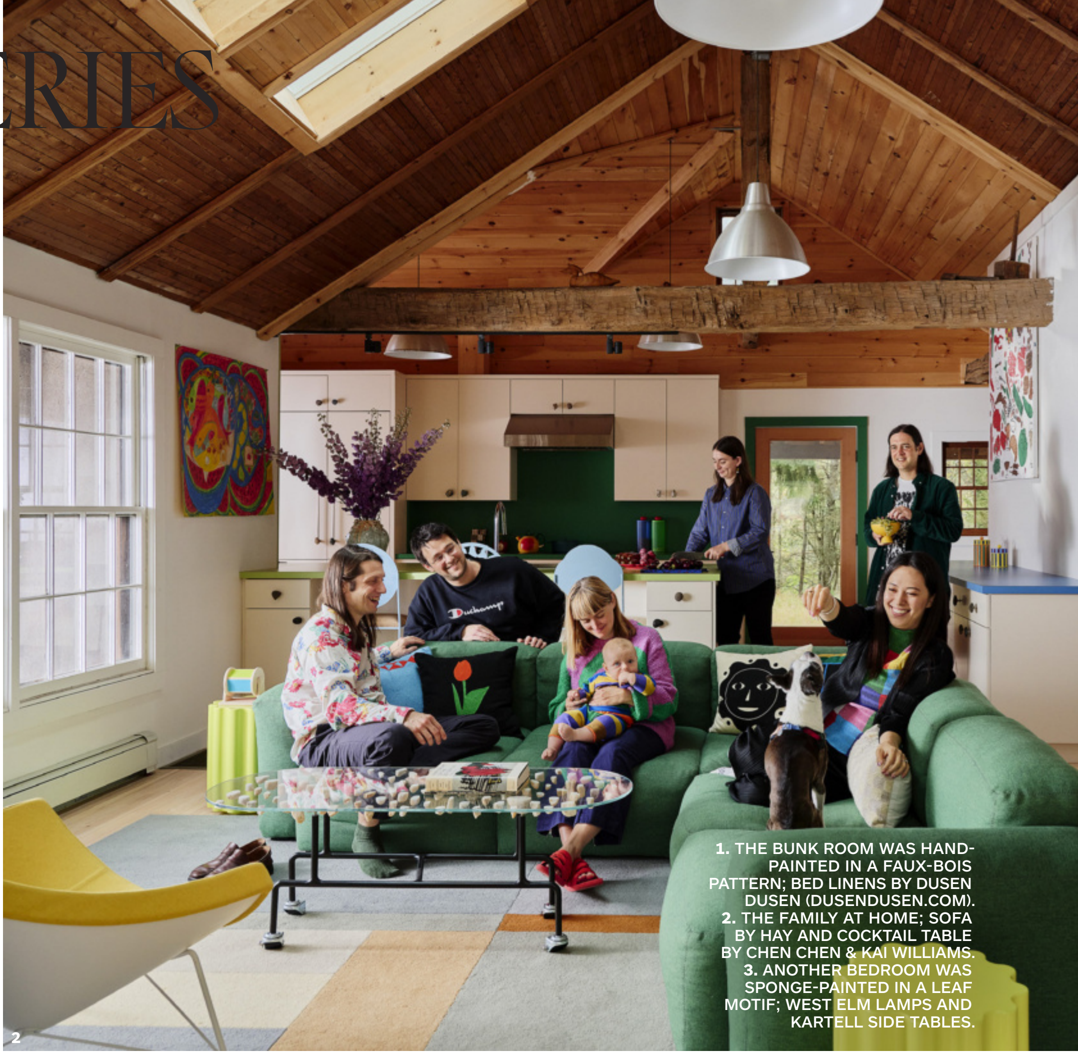

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1. THE BUNK ROOM WAS HAND-PAINTED IN A FAUX-BOIS PATTERN; BED LINENS BY DUSEN DUSEN (DUSENDUSEN.COM). **2.** THE FAMILY AT HOME; SOFA BY HAY AND COCKTAIL TABLE BY CHEN CHEN & KAI WILLIAMS. **3.** ANOTHER BEDROOM WAS SPONGE-PAINTED IN A LEAF MOTIF; WEST ELM LAMPS AND KARTELL SIDE TABLES.

When designer Ellen Van Dusen renovated her Brooklyn town house in 2018, she didn't have to look far to find a couple of trustworthy tenants: her brothers, Dave and Henry. "We borrow spices from each other all the time," says the founder of home goods line Dusen Dusen. So when she set out to buy a country house, the solution came easily. Why not make it a family affair?

All three fell for a funky Sullivan County cabin, hand-built over decades by the postwar artist and textile designer Anthony Ballatore, whose nature-inspired fabrics for Jack Lenor Larsen can be found in the collection of the Cooper Hewitt. Ballatore felt like a kindred soul for Ellen, herself known for lighthearted patterns. "We all immediately knew it was the one," she says of the rambling cedar-clad structure, which radiated creative energy. Ballatore even carved smiley faces into some tree stumps.

That beloved handmade quality was not without its issues. There was barely a kitchen. The roof and some floors needed to be replaced. One room had been constructed without a foundation, right on the dirt. Luckily, the siblings' architect-parents—her dad runs Van Dusen Architects—were happy to help, designing kitchen cabinetry and building furniture. "We wanted to bring the spirit of our childhood house into this

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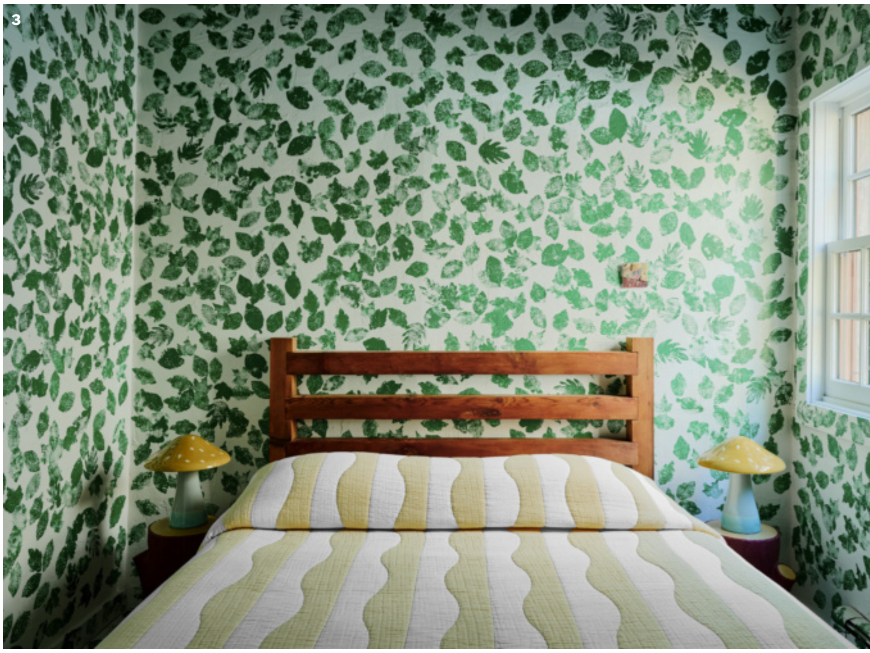

"We wanted to bring the spirit of our childhood house into this one."
— *Ellen Van Dusen*

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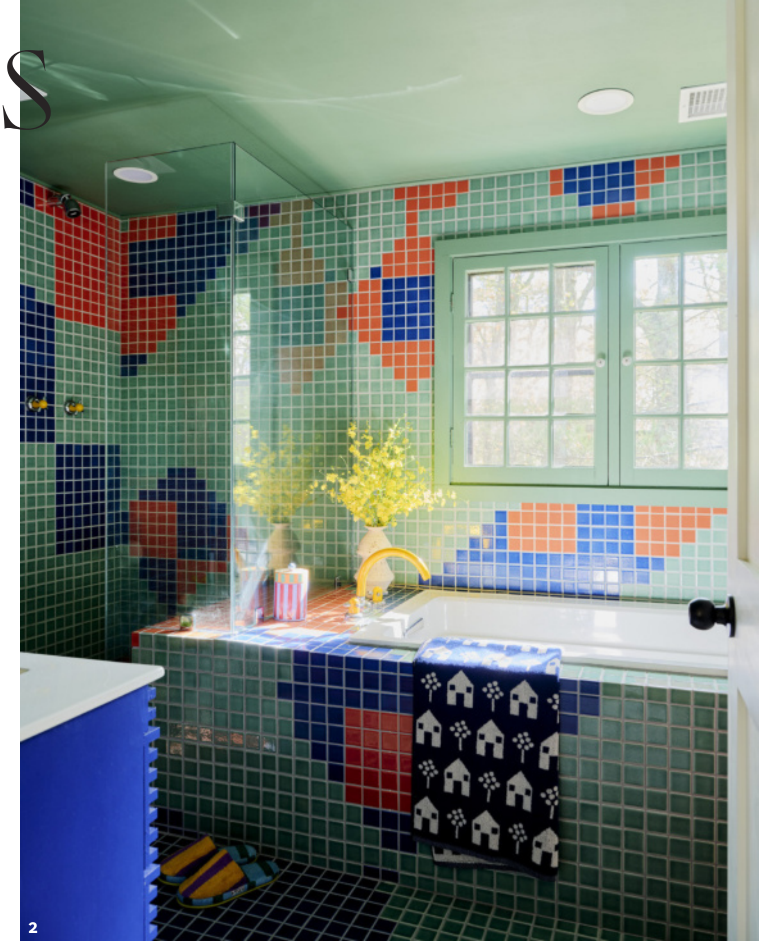
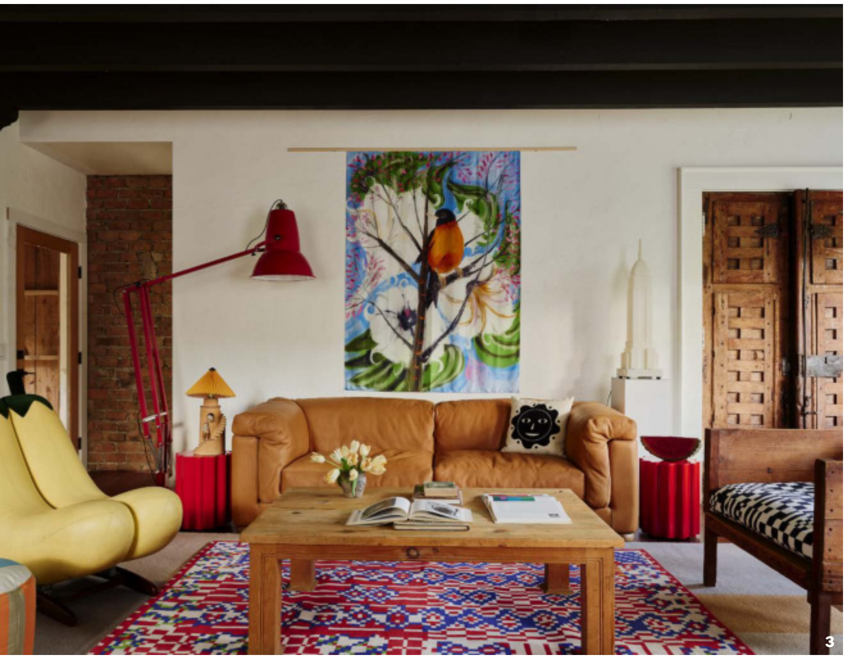


> “We can play music at full volume in one room and not disturb people in another.”
> —*Dave Van Dusen*



1. THE HAND-BUILT HOUSE. 2. THE PRIMARY BATH’S FIRECLAY TILE MOSAIC FEATURES A RANDOMLY GENERATED MOTIF. 3. IN THE LIVING ROOM, ORIOR SOFA, KARTELL SIDE TABLES, TRAVESS SMALLEY RUG, ANN CRAVEN SCARF, AND DESIGN WITHIN REACH LAMP.

one,” says Ellen, recalling constant renovations and DIY projects growing up in Washington, DC, where “every room was a different color.”

That collaborative ethos is alive and well here, where one space was sponge-painted in leaf motifs, another hand-decorated with a wood-grain pattern. Family and friends combed the property—and local store Crystal Connection—for stones to use as kitchen cabinet pulls. Henry, a computer programmer, even created a website to generate the Tetris-like tilework in one bathroom. Meanwhile, Ellen’s husband, Ben Sigerson, got to work on the landscape, planting native yet unexpected species like the Franklin tree, extinct in the wild since the 1800s. “It produces a big yellow and white flower that looks like a fried egg,” he reports.

Furnishings and artworks reveal a happy, graphic look you might call the Dusen house style, from a grass-green Hay sofa to a banana-shaped seat. They sit in friendly conversation with Ellen’s own designs as well as storied pieces that Ballatore originally selected. Whereas the living area’s doors came from a 16th-century Spanish monastery, the fireplace’s bricks were dredged out of the Hudson River. The top of the dining table—grouped with red Bruno Rey chairs beneath a kooky Earth Landing Project light fixture—was hewn from a local tree felled by lightning.

The house is now a cherished meeting place for the expanding family. (Both Ellen and Ben, and Dave and his wife, Ellen Connell, recently welcomed babies, while Henry and his partner, Blaire McClure, are getting married this month.) At any given moment, its ad hoc floor plan can accommodate both togetherness and alone time. “We can play music at full volume in one room and not disturb people in another,” explains Dave. Days typically involve big dinners, walks around the nearby wetlands, dips in swimming holes, and hikes through a nearby nature preserve. As the grounds take shape, Ellen is dreaming of a playhouse that looks like an oversize birdhouse. “We’ll see,” she quips. “I’ll have to convince my dad.” —HANNAH MARTIN

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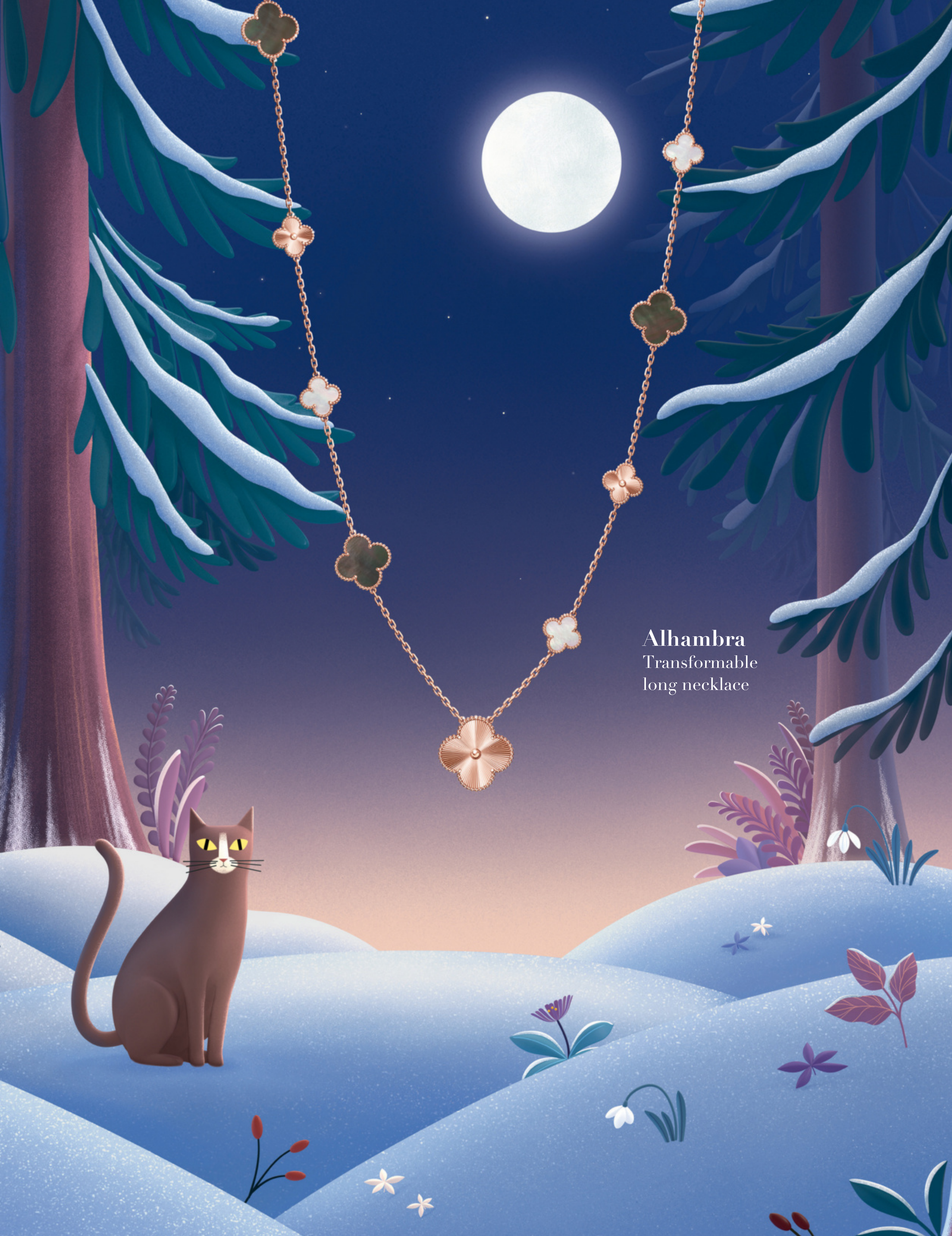

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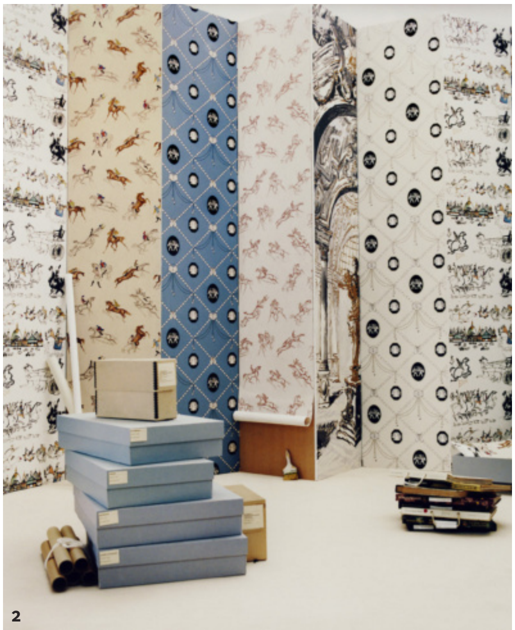

REBOOT

Extend the Patterns

Backdrop mines more than a century of Schumacher designs to deliver a remixed line of deliciously retro yet thoroughly modern wallpapers

When the young paint brand Backdrop joined the F. Schumacher & Co. family in 2021, it immediately caught the design world's attention. Backdrop was marketing to millennials with a tightly edited palette as the antidote to wall-color decision fatigue; Schumacher, a revered fabric house, was over 130 years old, with an eye for fresh talent. Theirs was a match made in pattern heaven—the former bringing its edgy young consumers to the table, the latter opening up a whole new world with its unrivaled library of swatches. In no time, Backdrop creative director Natalie Ebel found herself rapt by Schumacher's overflowing archives, stored in the Brooklyn Navy Yard. Now the results of her visits are unveiled: a wallpaper collection that marries contemporary flavor with historic designs.

"It came together organically," Ebel says of the line, titled Archive and rolling out in October. In combing through decades of hits and hidden gems, she was particularly drawn to Schumacher's 1950s era. "There was this irreverence back then that we can really relate to now," she says. That playful spirit binds all four designs—from Tanbark, a 1957 jockey toile reimagined in four rich colorways, to Palazzo, an architectural panel set updated with hand-screened metallic detailing. Edith, a surrealistic trellis print, riffs on a 19th-century document, folding in musical cherubs and Schiaparelli-style bugs. Each motif embodies a traditional vibe while subtly winking to a more contemporary customer.

Inspiration was plentiful in the archives. The original version of Horses, which rendered cavalry troops in gestural line work, was unearthed from a crate labeled "Just for fun." Now the digitally printed rendition lets the good times gallop on. *Available at Schumacher showrooms and backdrophome.com* —CHARLOTTE COLLINS

1. DETAILS OF ARCHIVE, BACKDROP'S NEW LINE OF WALLPAPERS THAT REVISITS 1950s SCHUMACHER DESIGNS. 2. A FOLDING SCREEN DISPLAYING (FROM LEFT) HORSES, TANBARK MULTI, EDITH IN BLUE, TANBARK IN DARK RED, PALAZZO, AND EDITH IN BLACK AND IVORY RE-CREATES A 1960s SCHUMACHER ADVERTISEMENT (3). 4. BACKDROP COFOUNDER NATALIE EBEL WITH PALAZZO PANELS.

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DEBUT

Flights of Fancy

Molteni&C launches a collection of Gio Ponti objects that epitomize the legendary architect's explorations and fertile imagination

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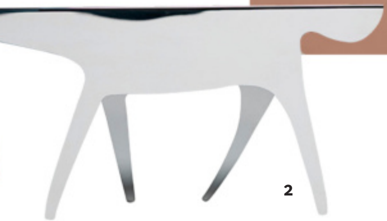
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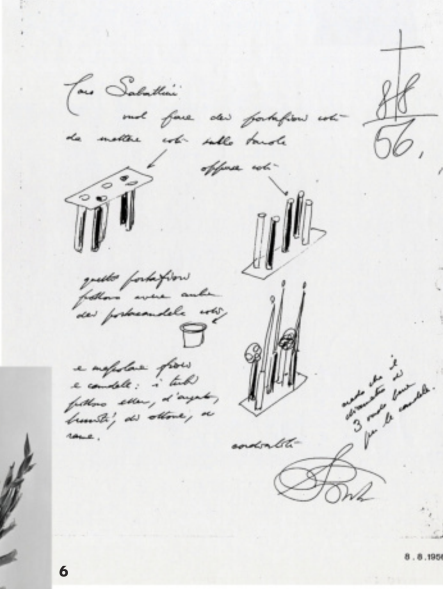
It comes as no surprise that Gio Ponti, the 20th-century Italian design maestro, showed an early interest in painting before pursuing his studies in architecture. Artistry is the through line that connects the Milanese polymath's extraordinary oeuvre, encompassing skyscrapers, houses, interiors, furniture, fabrics, industrial design, and signature creations in wood, metal, glass, and ceramics. This fall, Molteni&C expands its collaboration with the Gio Ponti Archives by debuting a collection of eight objects originally designed in the 1950s and refined in the following decades as new editions were released.

The collection encapsulates Ponti's pioneering approach to design, reimagining form, craft, and space in an effort to ennoble the rituals of everyday life. In the words of Salvatore Licitra, the architect's grandson and founder of the Gio Ponti Archives, the pieces are "beautiful and impossible objects, suitable only for flights of fancy—an invitation to live and enjoy beauty."

Animal forms, a lifelong fascination for Ponti, are represented by Cavallo (horse) and Colombo (dove), two origami-like sculptures fabricated from single sheets of stainless steel folded into playful, abstracted figures. Like its zoological companions, La Mano (the hand) is crafted in metal, with six improbable fingers demonstrating the maestro's penchant for whimsy and surprise. Pompei and 7 Tubi (seven tubes), which nod to Ponti's architectural experiments, can be used as vases or candleholders. The collection also includes Architettura, a hexagonal metal tray that recalls the floor plan of Ponti's iconic Pirelli Tower in Milan; Bottiglie, a set of three wood bottle sculptures in conversation like actors in a play; and Bucchero, a ceramic vessel that recapitulates an ancient form in a modern language. Capturing the essence of the collection, Licitra describes these objects of delight as "domestic sentinels, ready to set the stage for the theater of imagination, across space and time." *molteni.it* —MAYER RUS


OLA PORTA E CANDELE IN ARGENTO O METALLO ARGENTATO

Caro Sabattini

vuol fare dei portafiori così da mettere così sulle tavole

oppure così

questo portafiori potrebbe avere anche dei portacandele così

e mescolare fiori e candele: i tubi potrebbero essere, d'argento, brunito, di ottone, di rame.

[illegible]

cordialità

Ponti

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7

1. BOTTIGLIE, BOTTLE-LIKE WOOD FORMS FROM MOLTENI&C'S REISSUED GIO PONTI OBJECTS. 2–3. CAVALLO (HORSE) AND COLOMBO (DOVE) IN STAINLESS STEEL. 4. THE ARCHITETTURA TRAY. 5. BUCCHERO, A RIFF ON AN ETRUSCAN VESSEL. 6. ARCHIVAL SKETCHES. 7. A 1950s VERSION OF POMPEI.

1., 2., 4. & 6. ANDREA ANSALONE. 3., 5. & 7. COURTESY OF GIO PONTI ARCHIVES.

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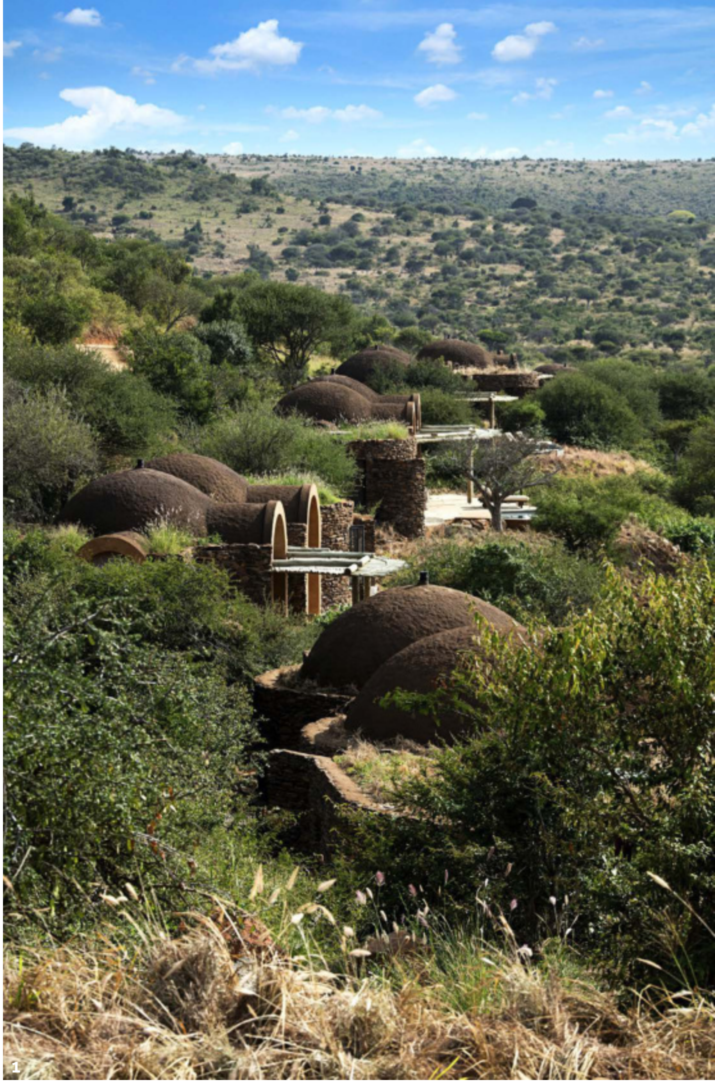
DISCOVERIES

HOTELS

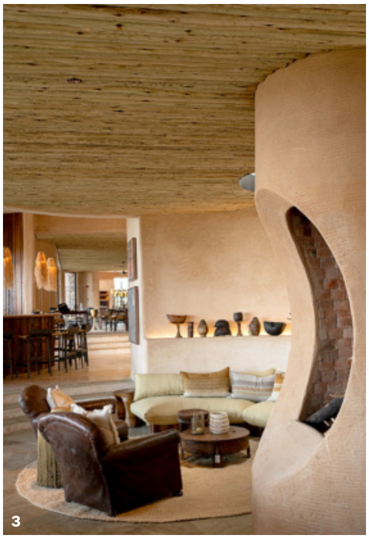
Canine Instincts

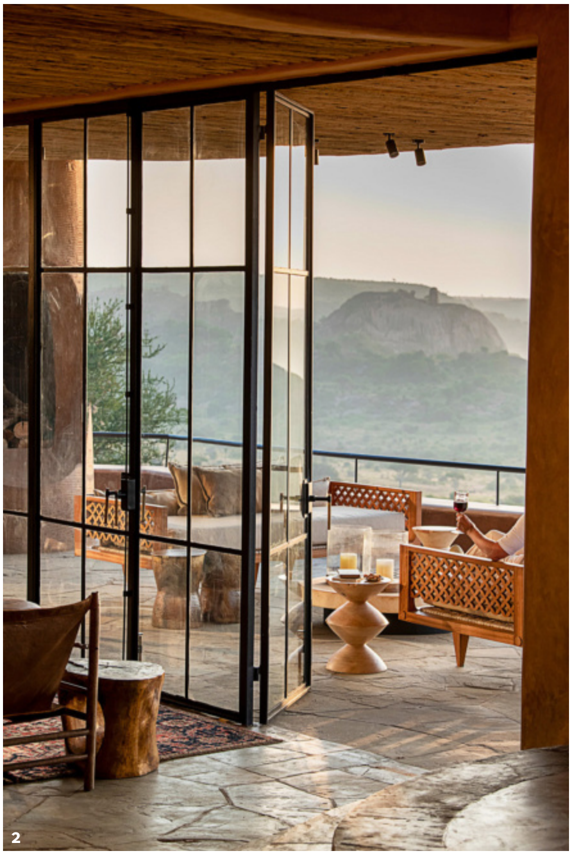
In Kenya's Laikipia plains, a new safari lodge finds inspiration in the land and its endangered wild dogs



At andBeyond's new Suyian Lodge, in central Kenya, the 14 separately sited suites extend along a ridge above the Laikipia plains. Each one consists of a series of cylindrical, domed rooms, their curved exteriors clad with local stone and their earthen roofs formed from the surrounding soil. Inside, through the arched doorways, the walls are coated in lime plaster. This mix of brown and blond tones is purposeful, meant not only to dissolve the buildings into the natural landscape but also to recall the piebald coat of the endangered African wild dog, one of the species that inhabit the area. In fact, *suyian* means wild dog in Maa, a language spoken by the Maasai, Samburu, and other regional groups, and it provides the name for both the lodge and the preserve it sits on.

Overseen by conservation organization Space for Giants, the Suyian Conservancy is a rewilded 44,000-acre stretch of former ranchland; it fits into a larger 200,000-acre patchwork of preserves that allows wildlife to wander undisturbed. AndBeyond guests have several options for spotting all the creatures, such as reticulated giraffes, Grévy's zebras, and the long-necked antelopes called gerenuks, in their element: There are twice-daily game drives, but also guided walks, horseback outings, cattle-herding treks, and even meditative side-by-side strolls with camels. The conservancy's 10-plus miles of frontage along the Ewaso Narok River allows for catch-and-release fishing excursions as well. A glass-walled exercise studio, firepit terrace, library, and full-size pool are all on offer back at the lodge, which is a joint vision of Nicholas Plewman Architects, Michaelis Boyd, and Fox Browne Creative. With its distinctive silhouettes and shades of clay and sand, the whole compound seems to reflect back its environs, especially the striking granite outcroppings, the terrain as old as time. *andbeyond.com* —JULIE COE





1. THE NEW ANDBEYOND SUYIAN LODGE OVERLOOKS KENYA'S LAIKIPIA PLAINS. 2. THE ARCHITECTUREAND INTERIORS MERGE INDOORS AND OUTDOORS. 3. A CURVED HEARTH ANCHORS A LOUNGE SPACE.

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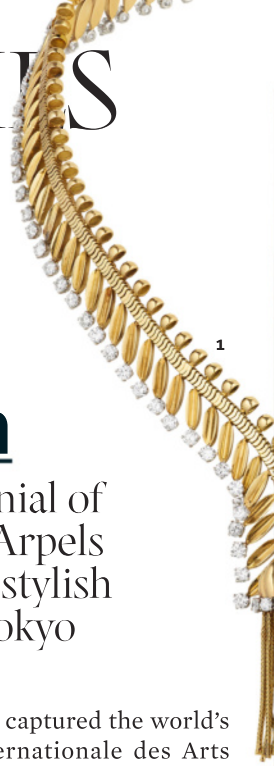
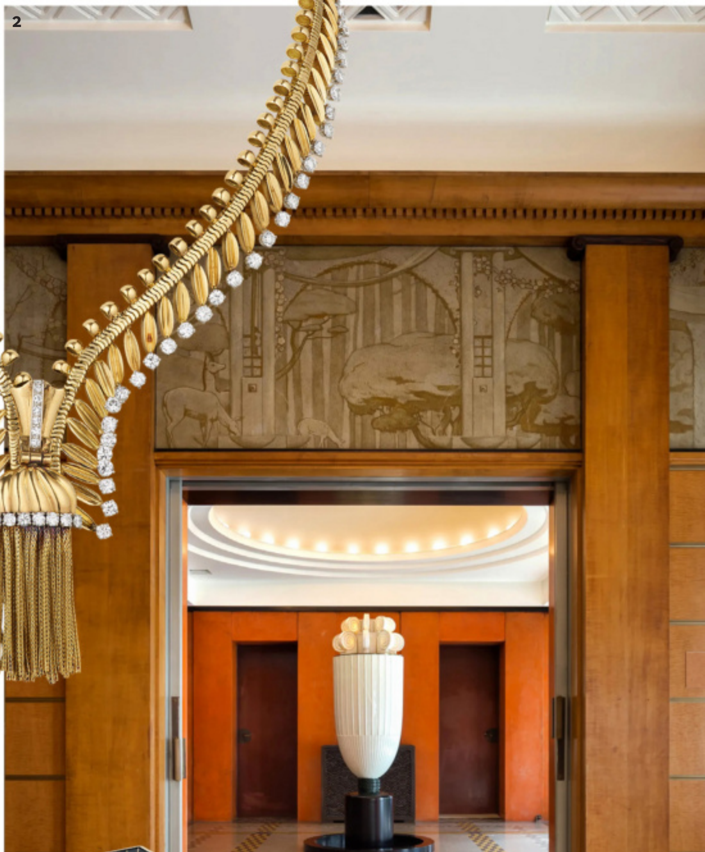




EXHIBITIONS

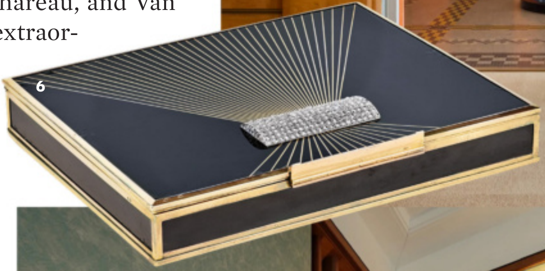
Shine On

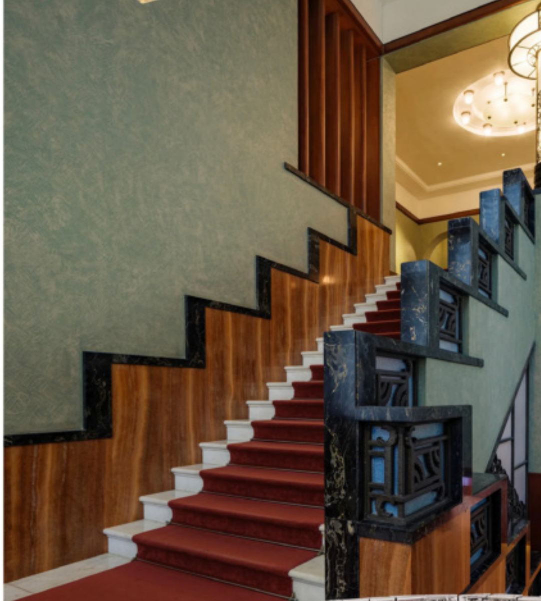
Celebrating the centennial of Art Deco, Van Cleef & Arpels retraces the path of two stylish royals from Paris to Tokyo

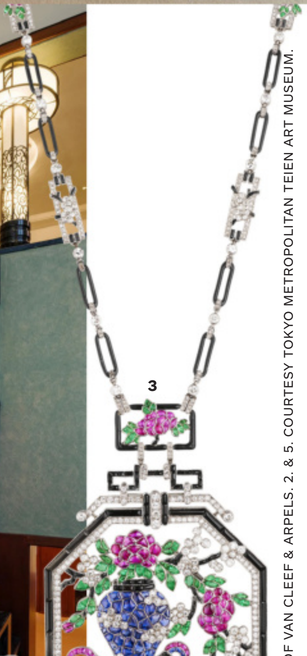
It was a century ago that the Art Deco style captured the world's imagination at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes—an ambitious event, organized by the French government, to introduce contemporary European architecture, craft, and design to global audiences. Spanning the Seine, from Les Invalides on the Left Bank to the Grand Palais on the Right, a series of purpose-built pavilions showcased the work of leading lights such as Émile-Jacques Ruhlmann, Pierre Chareau, and Van Cleef & Arpels, which took home a Grand Prize for its extraordinary feats of savoir faire on display.

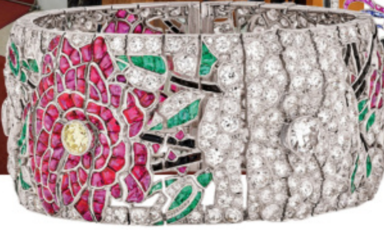
Also in attendance were Prince and Princess Asaka of Japan, two design-savvy royals who, upon returning to Tokyo after their yearslong Paris stint, tapped decorator Henri Rapin to outfit their home in the look du jour. Think glass relief by René Lalique, ironwork by Raymond Subes, and etched-glass panels by Max Ingrand. All now set a dazzling stage for "Timeless Art Deco with Van Cleef & Arpels High Jewelry," a new exhibition at the couple's former residence, home to the Tokyo Metropolitan Teien Art Museum since 1983.

On view are some 250 examples of jewelry and horology, as well as other precious objects, organized according to four themes. Some pieces revisit the origins of Art Deco, among them the prizewinning 1924 Entwined Flowers, Red and White Roses bracelet. Others trace the crystallization of the house's signature style, as in the case of a 1929 collaret dripping with diamonds and emeralds. A 1935 minaudière, meanwhile, helps mark the advent of modernism in all its functional, linear, and geometric glory. A final section, displayed in the museum's 2014 annex, focuses on Van Cleef & Arpels's unique innovations, with a 1937 clip featuring the house's patented Mystery Set fitting and a 1952 necklace that zips closed to double as a bracelet. Jewelry lovers and design buffs alike will swoon. Through January 18; *teien-art-museum.ne.jp/en/* —SAM COCHRAN









1. 1952 CHANTILLY ZIP NECKLACE BY VAN CLEEF & ARPELS. **2.** THE TOKYO METROPOLITAN TEIEN ART MUSEUM, FORMERLY THE ROYAL RESIDENCE OF PRINCE AND PRINCESS ASAKA. **3–4.** 1924 LONG NECKLACE AND ENTWINED FLOWERS, RED AND WHITE ROSES BRACELET. **5.** THE MUSEUM'S ART DECO STAIRCASE. **6.** 1935 MINAUDIÈRE.

1., 3., 4., & 6. COURTESY OF VAN CLEEF & ARPELS. 2. & 5. COURTESY TOKYO METROPOLITAN TEIEN ART MUSEUM.

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STAGE DESIGN

Connecting the Dots

Reimagining teamwork and engineering awe, an experimental collective navigates the spotlight for the contemporary stage

It's hard to think of a more iconic exchange in the history of theater than the balcony scene of *Romeo and Juliet*. Those legendary lines. That stolen kiss. It's been performed countless times the world over. And it was for that reason that Andrew Moerdyk, Kimie Nishikawa, and Santiago Orjuela-Laverde, founders of the Brooklyn-based scenic design studio dots, hoped to reinvent it, when tapped by director Sam Gold for the Circle in the Square Theatre's recent Broadway adaptation. Together, the creative team conceived a bed of flowers—revealed by the opening of a circular panel—and, suspended above it, a mattress. Romeo (played by Kit Connor) bounded across the blooms, performing a heroic pull-up to reach Juliet (Rachel Zegler). The moment awed audiences and TikTok viewers, as much a testament to outside-the-box thinking as to group effort.

In an industry that famously prizes one's own name in lights, dots has chosen the path of collective anonymity. Orjuela-Laverde, Moerdyk, and Nishikawa first met at New York University's Tisch School of the Arts, where all three got their MFAs in design for stage and film. After graduation, they were each, as Nishikawa puts it, "hustling and trying to do that freelance life." And successfully so at that. But when the pandemic shut down live performance, job opportunities all but disappeared—forcing this creative trio to reevaluate their way of working. "We longed to have more agency," says Moerdyk, recalling reflective rooftop drinks as

DOTS COFOUNDERS (FROM LEFT) SANTIAGO ORJUELA-LAVERDE, ANDREW MOERDYK, AND KIMIE NISHIKAWA ON THE SET OF *FLOYD COLLINS* AT LINCOLN CENTER'S VIVIAN BEAUMONT THEATER.

PHOTOGRAPHY BY LELANIE FOSTER

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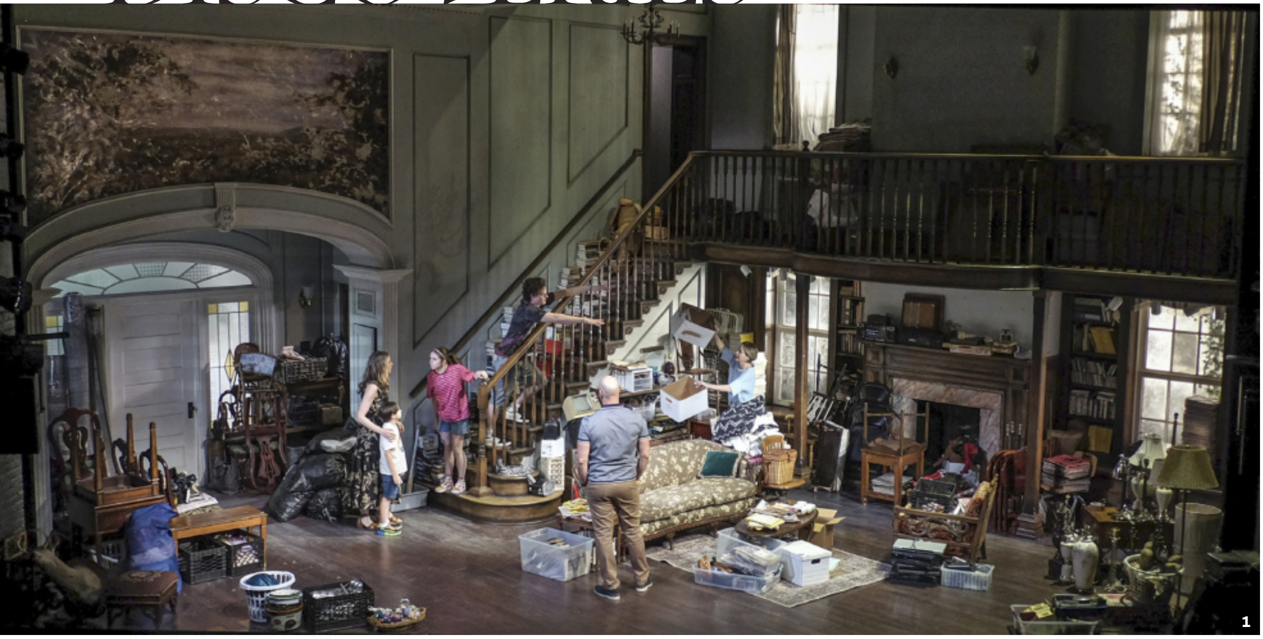
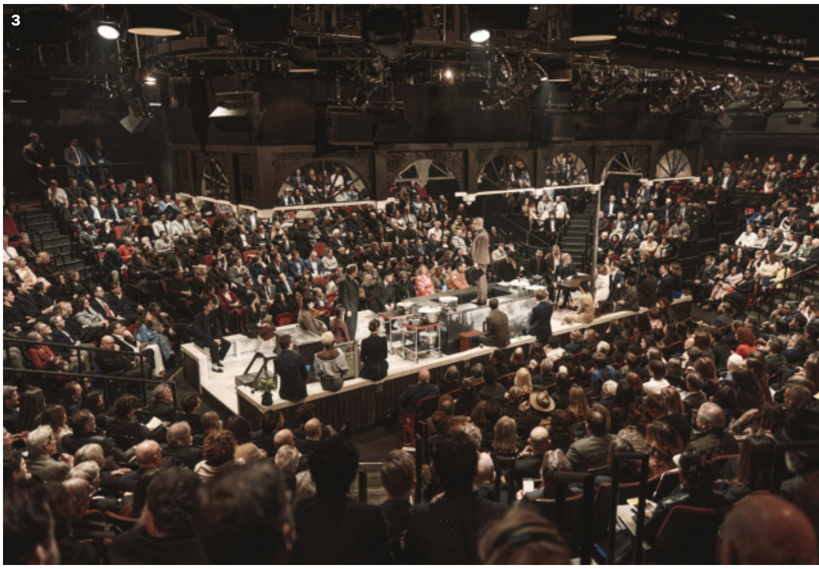


1. AT THE BELASCO THEATRE, *APPROPRIATE* RE-CREATED THE LIVING ROOM OF AN ARKANSAS PLANTATION. 2. COLE ESCOLA AND BIANCA LEIGH IN *OH, MARY!*'S WHITE HOUSE OFFICE. 3. THE SETS FOR *AN ENEMY OF THE PEOPLE* AT CIRCLE IN THE SQUARE THEATRE EVOKED NORWAY IN THE ROUND.



1. COURTESY OF DOTS. 2. & 3. EMILIO MADRID.

> "They are always smart. They share a vision. And they finish each other's sentences."
> —*Sam Pinkleton*

a pod during lockdown. "We thought, 'How can we reemerge to do things differently?' We wanted to change the status quo for how teamwork is presented."

In 2021, they formed dots, its lowercase moniker an understated encapsulation of the partners' inclusive values and diverse backgrounds. (All three are immigrants: Moerdyk is from South Africa, Nishikawa Japan, and Orjuela-Laverde from Colombia.) "It's genderless, person-less, nonfinite," says Orjuela-Laverde, noting, "the whole being greater than the sum of its parts." Acclaim has quickly followed, with early theater and television projects giving way to hit productions, on and off Broadway, among them *Oh, Mary!* and *The Sign in Sidney Brustein's Window*. In 2024, they earned two Tony nominations: one for *Appropriate,* the other for *An Enemy of People*. Whereas the former's sets were a naturalistic interpretation of an Arkansas plantation's living room—dots designed a plan of the entire house to get it just right—the latter reduced a Norwegian home and town hall into skeletal yet somehow cozy chambers, exposed in the round, with a refreshments bar dropping from the ceiling to announce intermission.

Set design is a medium of myriad constraints, all the more so for live performance. Site specificity. Tight budgets. Short time frames. Script revisions. Quick scene changes. Bright lights. Abrupt transfers to Broadway. Dots has navigated it all with

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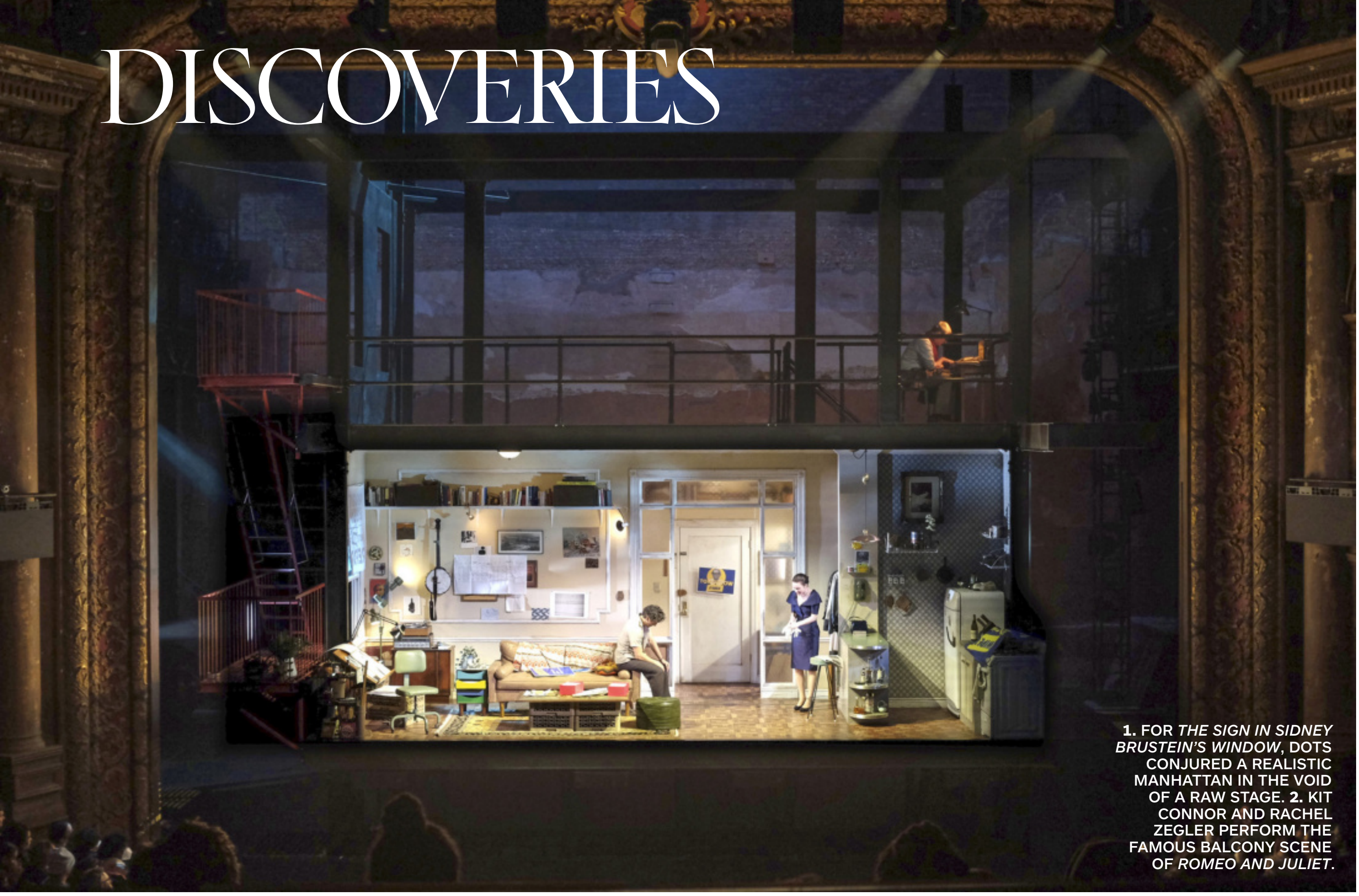

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1. FOR *THE SIGN IN SIDNEY BRUSTEIN'S WINDOW*, DOTS CONJURED A REALISTIC MANHATTAN IN THE VOID OF A RAW STAGE. **2.** KIT CONNOR AND RACHEL ZEGLER PERFORM THE FAMOUS BALCONY SCENE OF *ROMEO AND JULIET*.

> "We wanted to change the status quo for how teamwork is presented."

2

aplomb, pivoting between verisimilitude (Sidney Brustein's Greenwich Village apartment), carefully calibrated kitsch (the Lincoln White House), and abstract approaches. For *Floyd Collins*, the trio invoked dancer and choreographer Pina Bausch and, in Moerdyk's words, "weaponized darkness" to shift from claustrophobic cave to festive carnival in sculptural sets. "The play needed to begin and end with just ground and sky," notes Moerdyk. "It's a show where nothingness gets filled and taken away again."

"They are always smart. They share a vision. And they finish each other's sentences," says director Sam Pinkleton, who, after collaborating with the trio on *Oh, Mary!* and *You Will Get Sick*, among other projects, tapped them to design sets for his forthcoming adaptation of *The Rocky Horror Show* at Studio 54. "In theater, even in the best-case scenario, your designer is being pulled in different directions. With dots, it feels like there is always someone sitting on the egg in this beautiful way. Having three perspectives creates a system of gentle, continuous microediting."

At the firm's Brooklyn studio, models hint at what's to unfold at *Rocky Horror*. "They are making something that feels like it could only exist at Studio 54," says Pinkleton. "The experience begins when you walk through the door." Elsewhere are mock-ups of oversized body-horror accoutrements for comedian Sarah Sherman's first streaming special. Other maquettes hint at playwright Lucas Hnath and director Sarah Benson's upcoming reimagining of *Tartuffe*. One thing audiences can expect for sure are surprises. "We dig into the world, we get extremely specific, and then," Orjuela-Laverde says, "we get playful." Emphasis, of course, on the we. *designbydots.com* —SAM COCHRAN

1. COURTESY OF DOTS.
2. MATTHEW MURPHY AND EVAN ZIMMERMAN.

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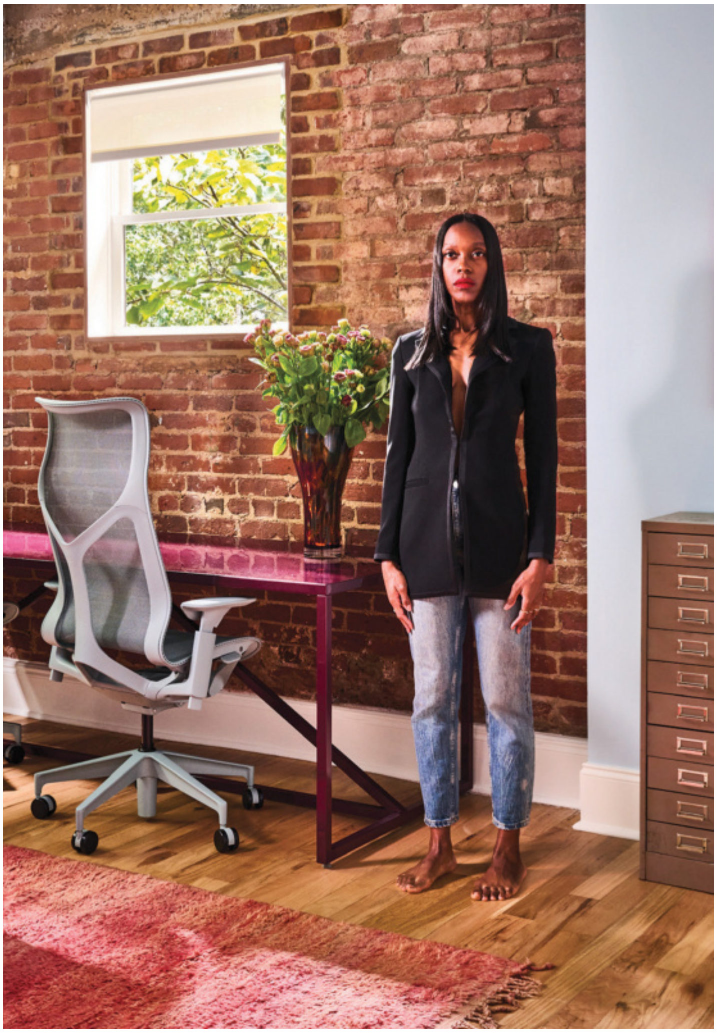

LEAH ALEXANDER

For Leah Alexander, founder of Atlanta-based design firm Beauty Is Abundant, creating spaces that evoke ease and possibility calls for courage. “Is that color an immediate yes? Does it feel exhilarating?” she asks clients. “I want people to be in a place of yes.” She encourages homeowners to lean into their big reactions, even if they feel intimidating. “That commitment creates confidence,” she says.

When Alexander renovated her hundred-year-old home, she put this philosophy to the test in her office, a semi-subterranean space with low light and a mix of inherited textures: original hardwood floors, exposed brick, concrete, and drywall. She wrapped the walls and ceiling in one candy-coated hue: Blue Haze 1667 from Benjamin Moore’s Regal Select line in a satin finish. “When I arrived at this color, it was such a sigh of relief because of how well it complements the individual elements,” she says. “It just required one coat, and the saturation was fantastic.”

The monochrome backdrop gives breathing room to a patchwork of thoughtful pieces, including works by Black artists and women-led design collections. For the trim, she reached for her go-to neutral, Chantilly Lace OC-65. And with two puppies at home, Regal Select’s washability “makes it easy to keep my home pristine,” she says.

Alexander often begins a project with the question: Wouldn’t it be cool if…? “Whatever the first unedited answer is,” she says, “therein lies the magic.” Benjamin Moore’s high quality lets her trust her gut and be her most expressive. “I love Benjamin Moore,” she says. “I love the product.”

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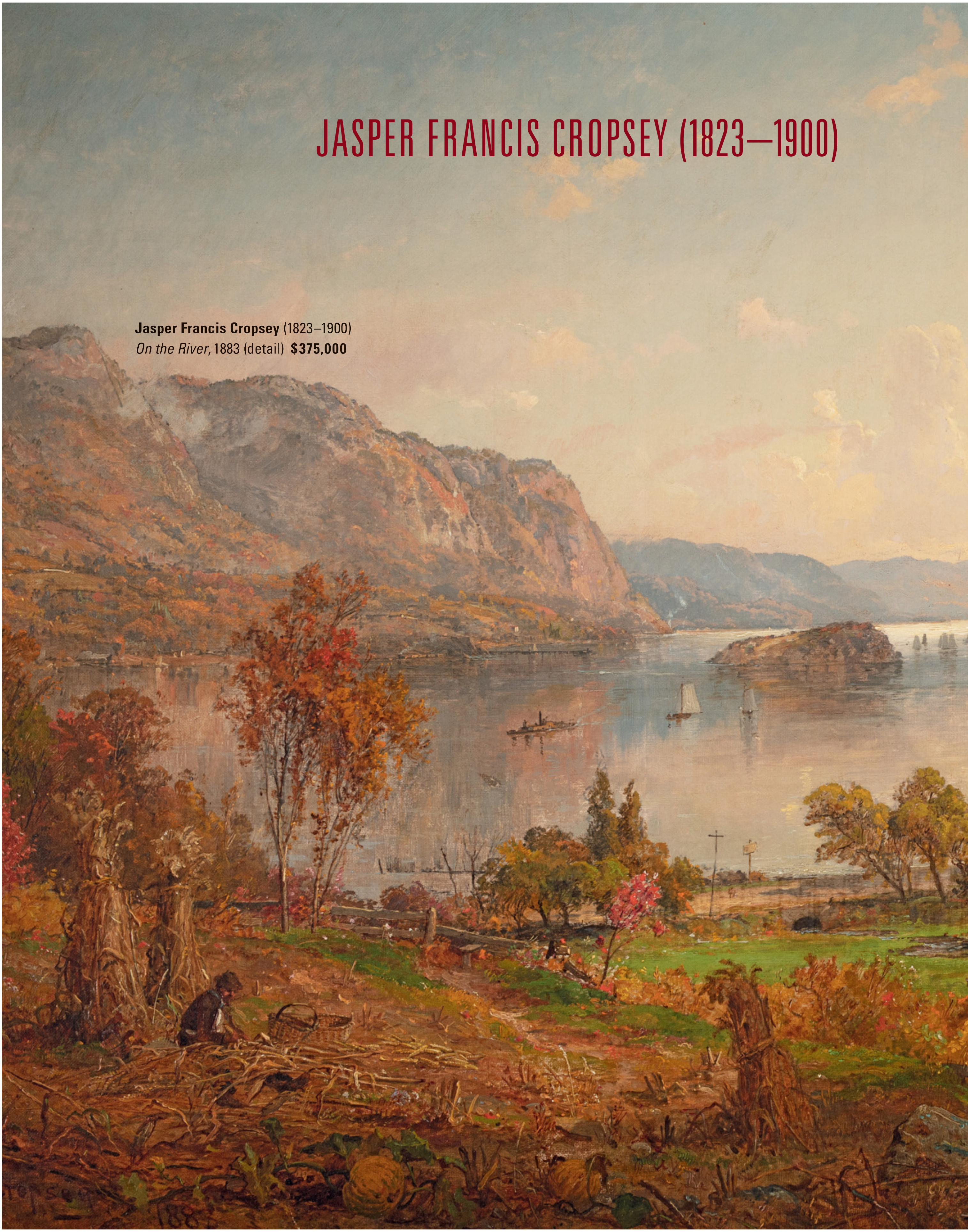

Jasper Francis Cropsey (1823–1900)
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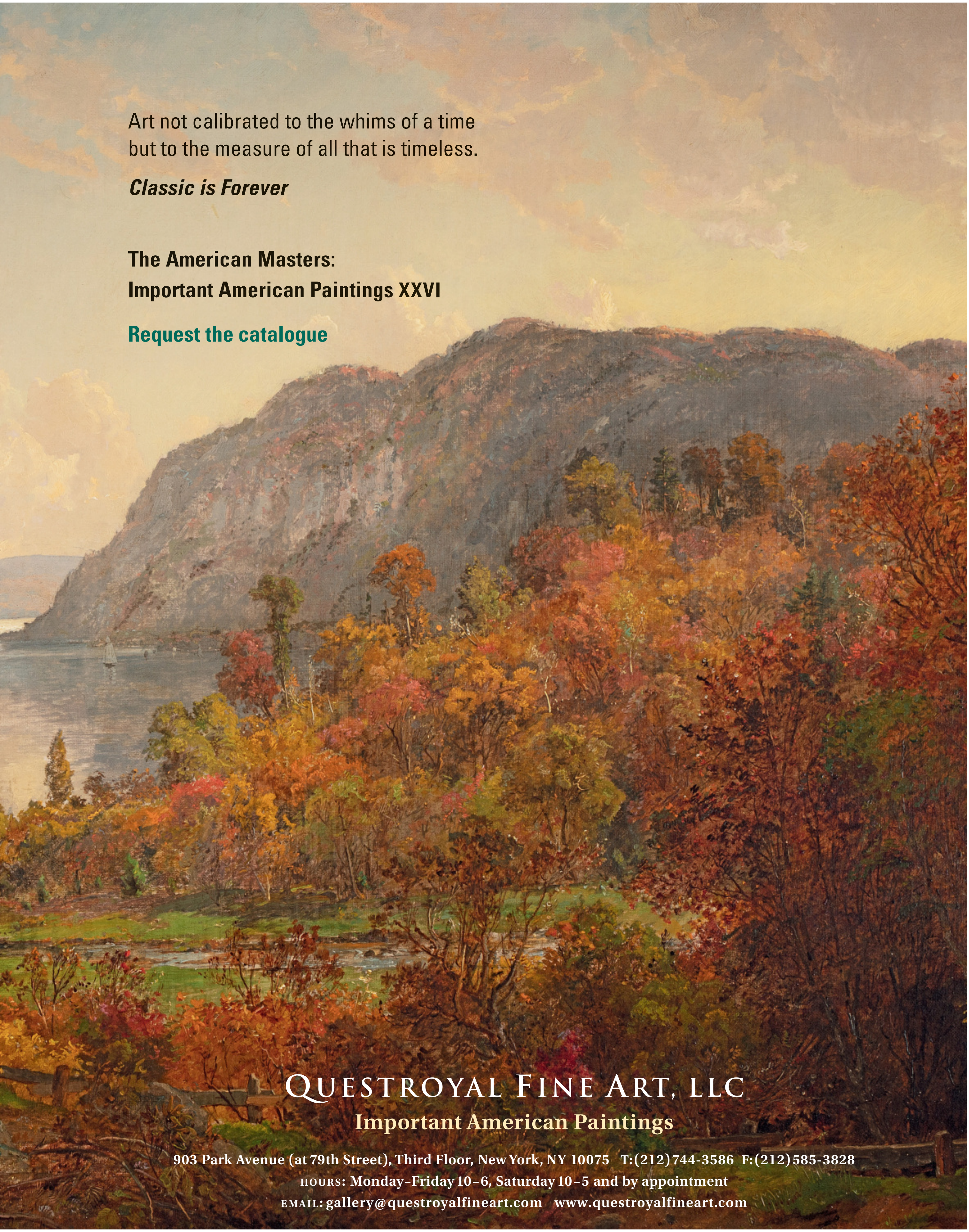

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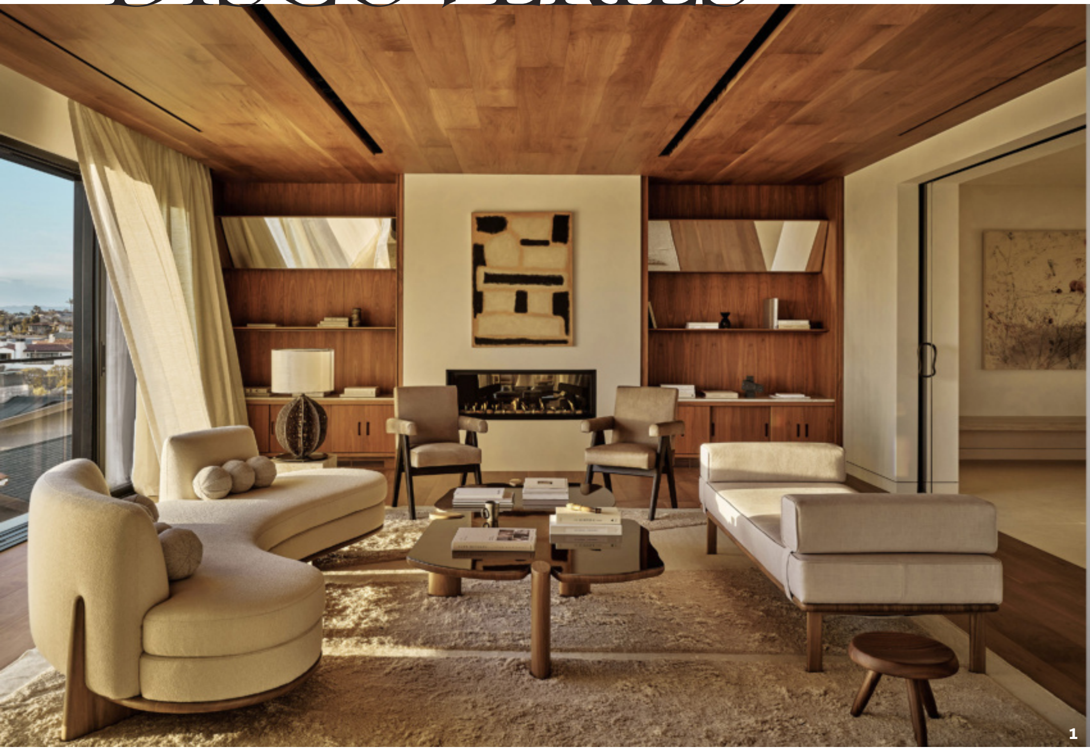
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1. FOR A HOME IN MANHATTAN BEACH, CALIFORNIA, TEO YANG GROUPED A SOFA, DAYBED, AND TABLE FROM HIS EASTERN EDITION LINE WITH PIERRE JEANNERET CHAIRS, A CHARLOTTE PERRIAND STOOL, AND A JOHN WIGMORE LAMP; RUG BY NORDIC KNOTS. **2.** IN THE ENTRY, SCULPTURE BY UGO RONDINONE. **3.** YANG IN THE GREAT ROOM; ARTWORK BY JOHN ZABAWA.

3

INTERIOR DESIGN

Quiet Wisdom

Korean design star *Teo Yang* bridges cultures and crafts for his first residential project in the United States

In Korean tradition, comfort is often found in what’s left out,” explains the Seoul-based designer Teo Yang. “That emptiness is actually treated as a presence, not a void.” This was a guiding ethos for his first residential commission in the United States: a family home in Manhattan Beach, California, where restrained interiors and furnishings catalyze cross-cultural dialogue. Yang says his longtime, down-to-earth clients wanted someplace that could “harmonize eastern and western sensibilities.”

Visit Seoul and you’re likely to encounter some of Yang’s work: He’s designed the Birkenstock flagship store, several Blue Bottle Coffee cafés, and multiple hospitality spaces for Kukje Gallery. His sleek skincare line, Eath Library, is used in the spa at the city’s Four Seasons hotel. And the traditional hanok where he lives and works is known among tastemakers as

ART: JOHN ZABAWA/FRANCIS GALLERY. LUCY DODD/SPRÜTH MAGERS. © UGO RONDINONE/GLADSTONE.
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> "The goal wasn't to juxtapose two cultures, but to align their shared values." —*Teo Yang*

one of the most stylish houses in town (*AD*, May 2021). Whatever the assignment—he also collaborates with the likes of Chanel, de Gournay, and Fendi—his reverence for nature, craft, and Korean tradition prevails.

Yang joined the Manhattan Beach project before construction started on the house, designed by the Orange County firm Forest Studio. He made its flow his first matter of business. "Koreans are very discreet about showing their private space," he explains. "Often, you come into a small reception room, there's a courtyard, and then you navigate into the living areas." Here, he espoused a similar approach: Visitors are greeted by entrance views of the seaside landscape before taking a corridor into larger spaces.

It's not so different from the considerations of the 1922 Schindler House, one of several references that informed Yang's concept. "We were really fascinated with its aesthetics," Yang says of the once-radical live-work space for two families, which drew inspiration from eastern architecture. "The small courtyard is the essence of the house, tying everything together."

In Manhattan Beach, Yang let the landscape do the talking. "The best luxury to enjoy from this house is the nature, so we wanted to select everything based on that," he says, explaining how his neutral palette of warm woods and bisque hues defers to the crashing

3

1. THE GROUND-UP RESIDENCE FEATURES ARCHITECTURE BY THE ORANGE COUNTY–BASED FIRM FOREST STUDIO. **2.** THE MEDIA ROOM'S SOFA, TABLES, AND CHAIR ARE ALL BY EASTERN EDITION; PAINTING BY JEAN-BAPTISTE BESANÇON. **3.** CHARRED-WOOD SCULPTURES BY PARK HONG-GU ARE DISPLAYED IN THE STAIRWELL.

ART: JEAN-BAPTISTE BESANÇON/FRANCIS GALLERY

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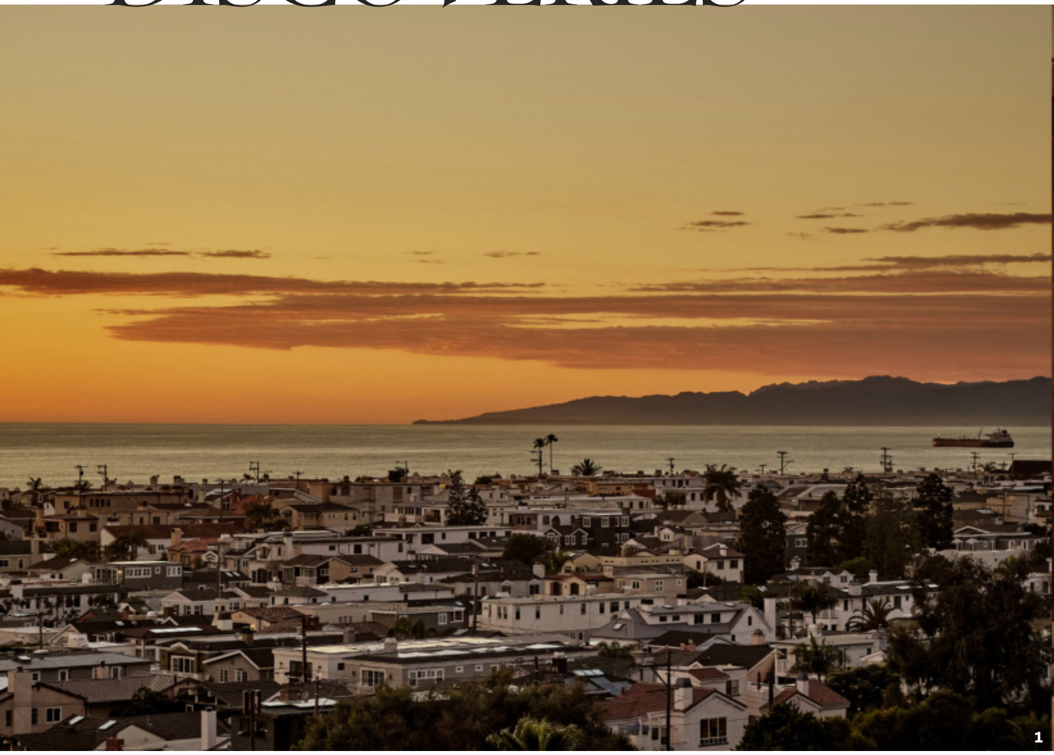

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1. THE HOME'S EXPANSIVE VIEWS OF THE PACIFIC OCEAN WERE CENTRAL TO YANG'S DESIGN PHILOSOPHY. 2. CUSTOM MILLWORK NODS TO MIDCENTURY L.A. HOMES, ANOTHER SOURCE OF INSPIRATION FOR YANG. 3. A CHARLOTTE PERRIAND STOOL, HANSGROHE FITTINGS, AND KOHLER SINK IN A BATH.

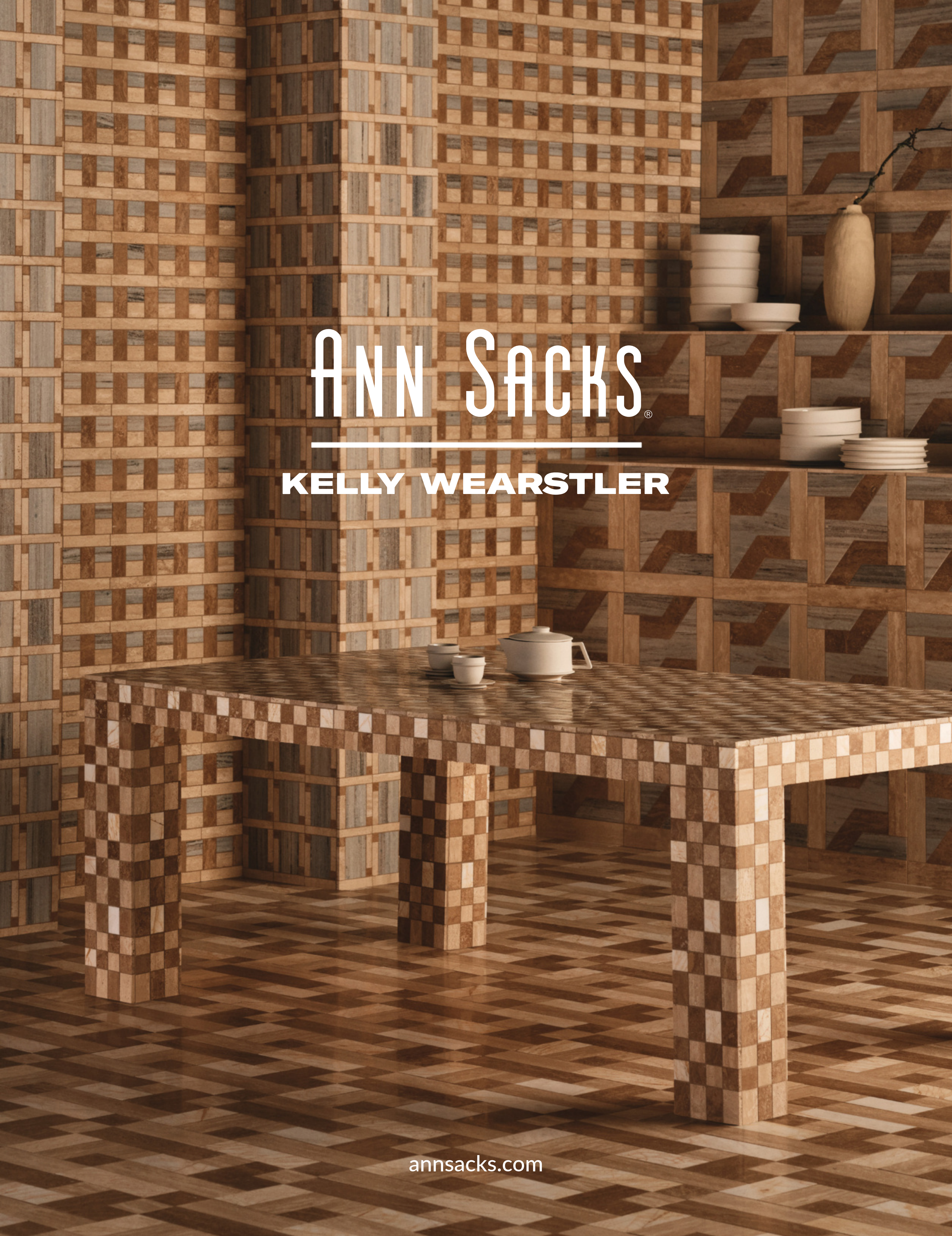
"The best luxury to enjoy in this house is nature, so we wanted to select everything based on that."

waves of the Pacific. Sliding paper screens are used in the media room to temper the light and disguise a TV.

Twentieth-century icons by Charlotte Perriand and Pierre Jeanneret converse with pieces from Yang's own line of Eastern Edition furniture, several of them custom-made, like the low cocktail table in stone and Korean walnut. "The goal wasn't to juxtapose two cultures," he says, "but to align their shared values, particularly their approaches to comfort and essential living."

Yang's collector clients had two rules for the art: They didn't want anything purely decorative, and they wanted to live with works that transcend any single tradition. Thus, a work by John Zabawa that evokes an ink painting anchors the great room, and a totem-like sculpture by Ugo Rondinone stands in the foyer. Meanwhile, Mike Kelley's *Mobile Homestead Swag Lamp Edition* lends what Yang calls "a conceptual rhythm." It all sits in dialogue with traditional Korean crafts like charred, hand-carved wood bowls by Park Hong-Gu and porcelain dinnerware.

Some expanses, Yang notes, remain intentionally bare. "We just loved having nature come into the space—casting light and shadows," he explains. "Sometimes an empty wall is just as beautiful as one with artwork." —HANNAH MARTIN



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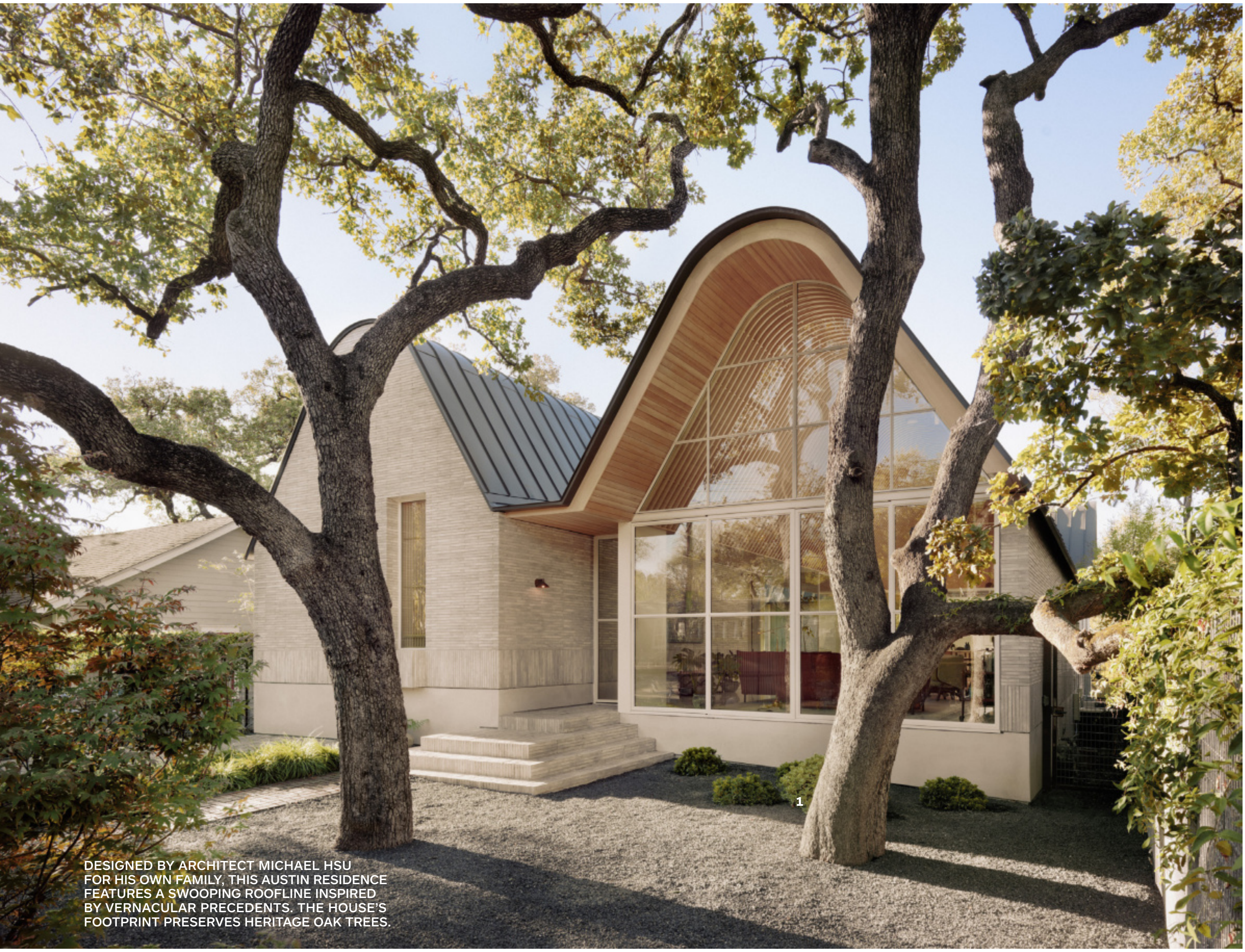
When building his own home in Austin, Texas, architect *Michael Hsu* both honors and riffs off the historic neighborhood vernacular



DESIGNED BY ARCHITECT MICHAEL HSU FOR HIS OWN FAMILY, THIS AUSTIN RESIDENCE FEATURES A SWOOPING ROOFLINE INSPIRED BY VERNACULAR PRECEDENTS. THE HOUSE'S FOOTPRINT PRESERVES HERITAGE OAK TREES.

Clarksville is one of Austin's few truly walkable neighborhoods, with a main commercial street, school, and public park all within a roughly square-mile radius, satisfying the needs of daily life. It was here that romance blossomed for architect Michael Hsu and his now wife, Sarah, a contemporary art adviser. Soon after the couple met in 2020, she moved into a bungalow just down the street from the plot that he had recently purchased, envisioning settling down in the area. "This was definitely the center of gravity for our relationship," Michael says, recalling early dates at local haunts.

At the time, he had already begun designing a new house for his property. But he welcomed Sarah's input, consulting with her on materials and finishes. In March 2023, the pair married and eight months later the two of them, along with his son and their two dogs, all

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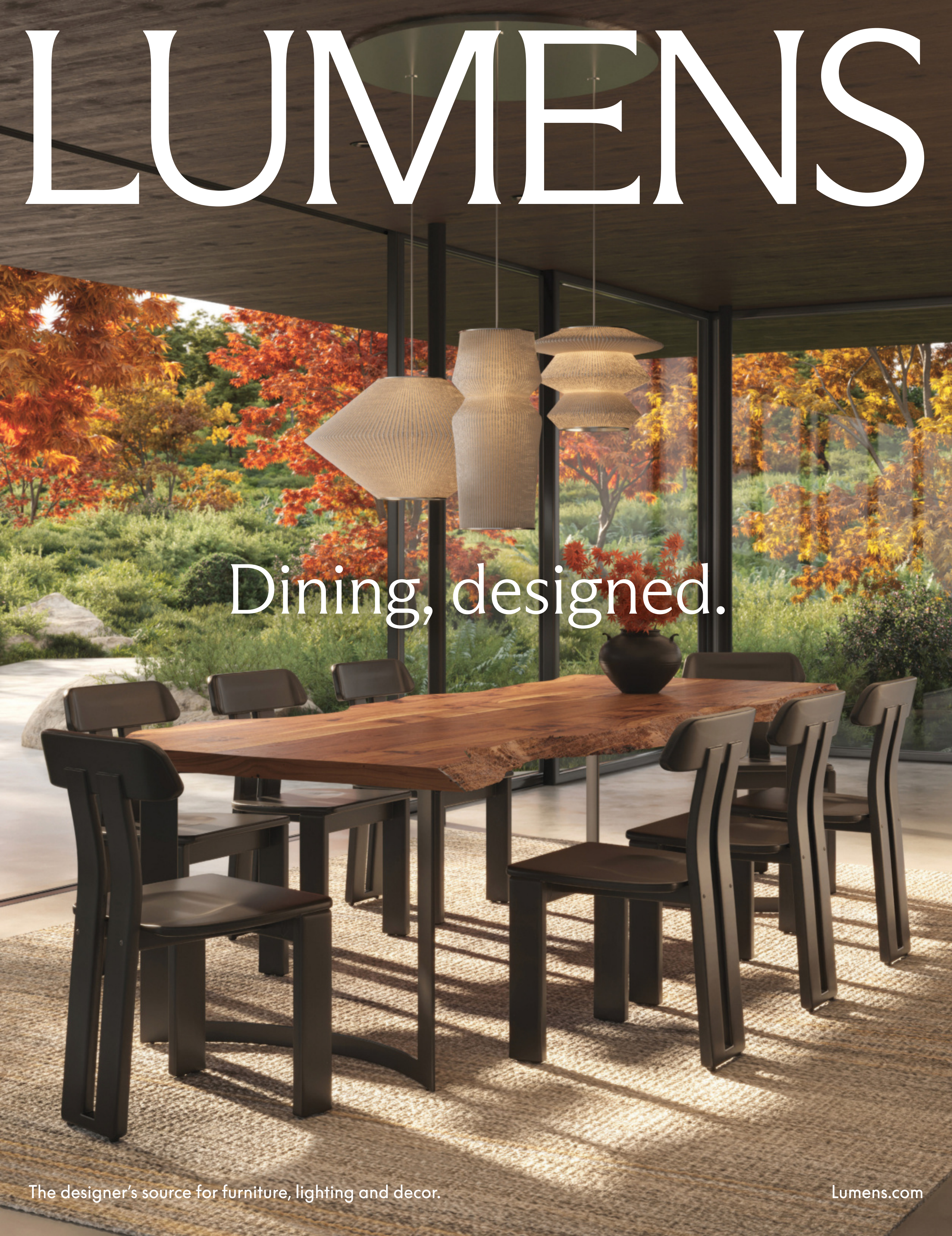

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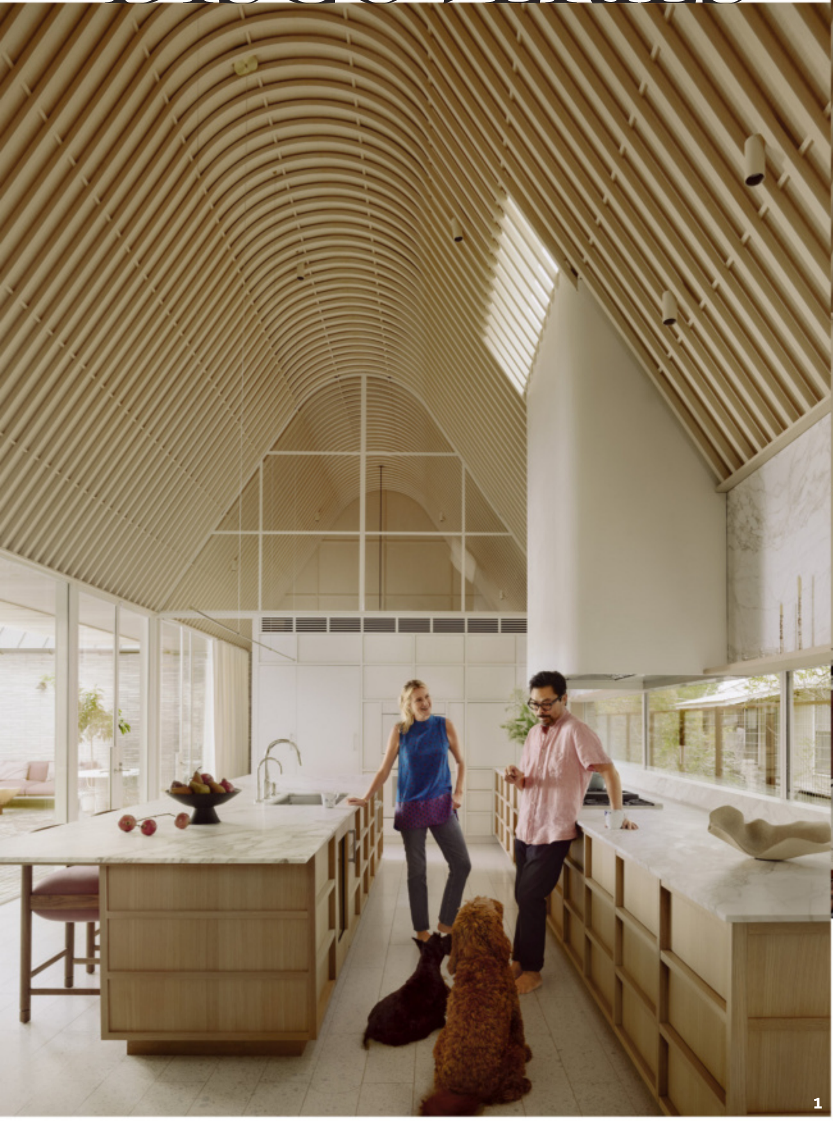
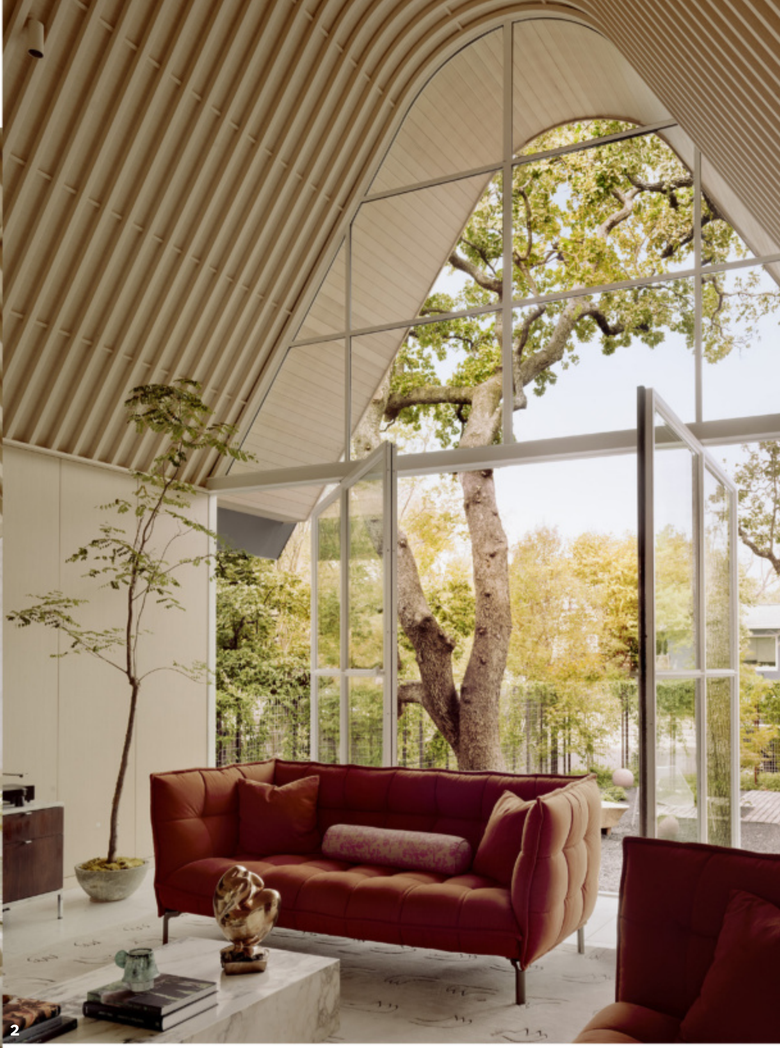
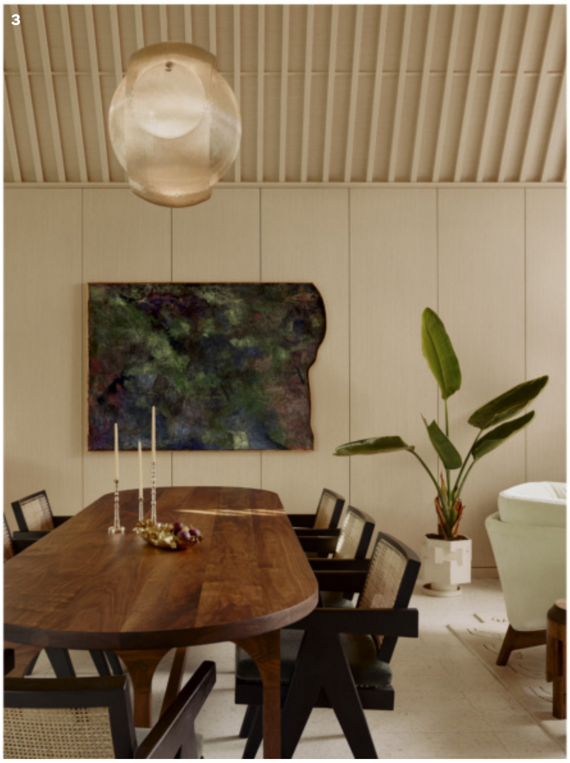




1. SARAH AND MICHAEL HSU AND THEIR DOGS IN THE KITCHEN; CUSTOM CABINETRY BY SAWDUST STUDIO. 2. THE LIVING AREA FEATURES SOFAS BY PATRICIA URQUIOLA FOR B&B ITALIA, A NORDIC KNOTS RUG, AND A DESIGN WITHIN REACH COCKTAIL TABLE. 3. A TABLE BY HALF HALT ANCHORS THE DINING AREA; PENDANT LIGHT BY KOOIJ; PAINTING BY GRACIE DeVITO.

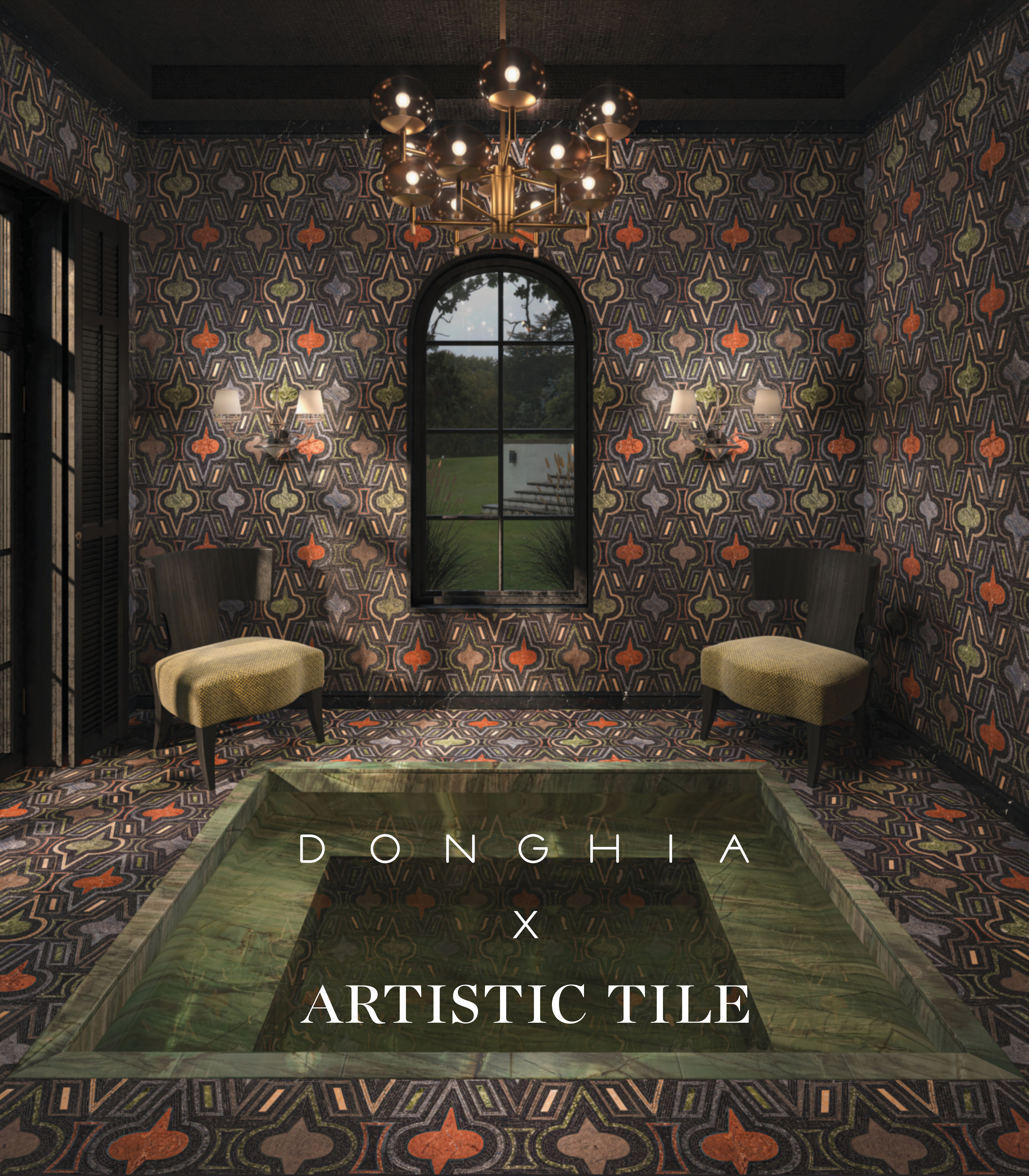


ART: GRACIE DEVITO

moved into the completed residence: a 4,300-square-foot feat topped by a swooping roof. "This is a historic neighborhood, so we didn't want to build something that wouldn't fit in at all," says the architect, referring to Clarksville's origins as one of Texas's earliest Black communities, founded and populated by formerly enslaved people in 1871. "But we also didn't want to just do an ersatz traditional home."

The lot's existing structure, built on the site of a 1928 home, offered both a guide and foil for the ground-up residence, constructed on more or less the same footprint, with a similar elevation. From the front, the new house appears as two parallel volumes, each topped by a curved gable that echoes the area's pitched vernacular. Whereas handsome brickwork renders the left side—dedicated to the primary suite—nearly opaque, bespoke pivoting window walls lend transparency to the right half's living and dining areas. Beyond them, the kitchen, library, office, and another bedroom snake around to enclose the courtyard pool.

Inside and out, the materials palette tends toward the light and bright, with plaster and brick walls



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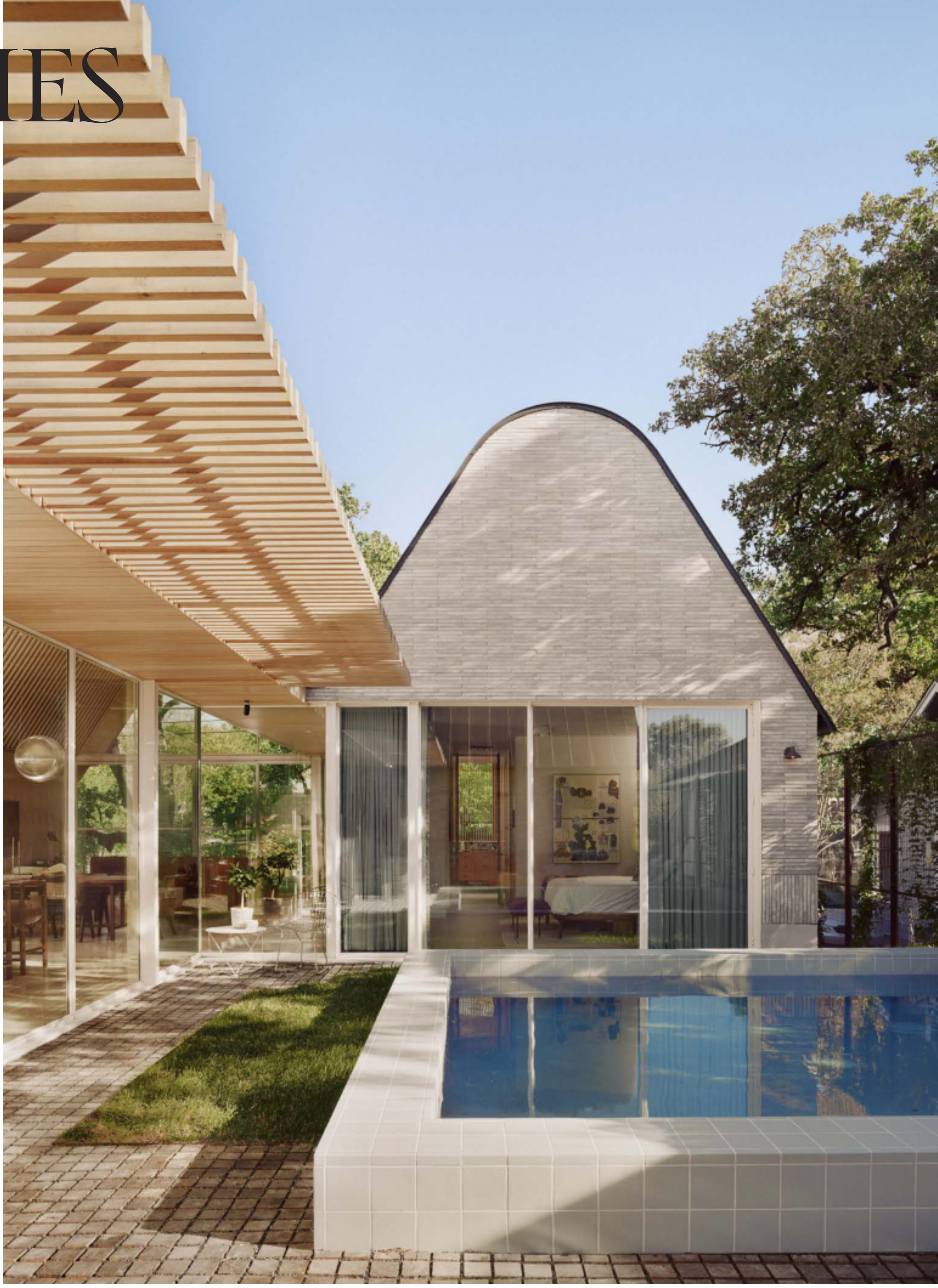
> “I enjoyed experimenting with contrasting scale, materiality, tones, textures, and patterns to make our home feel humane and comforting.” —*Michael Hsu*



THE HOME’S SNAKING LAYOUT FRAMES A COURTYARD GARDEN AND SWIMMING POOL.

setting a neutral backdrop. White oak repurposed from wood-veneer processing lines those ceiling vaults, their ribs adding texture and accentuating the curves. The same reclaimed timber reappears as millwork by Sawdust Studio. It’s particularly handsome as cabinetry in the airy kitchen, where the family spends much of their time.

“To complement and contrast is always the goal,” says Michael, citing the strategic use of color. In the living area, for example, Patricia Urquiola sofas in a rust shade pop alongside artworks by Gracie DeVito and Delphine Hennelly—part of the dynamic contemporary collection that Sarah curated for the home. A powder room, meanwhile, is tiled and painted the same racing green as Michael’s 1969 Mercedes-Benz 280SE, which is parked alongside other prized automobiles in the lower-level garage. And the primary bath mixes peach-toned terrazzo with oxblood Calacatta Viola marble.

Furnishings span nearly a century of design history, from an early modernist Parisian pendant to the custom dining table by Austin-based makers. Some pieces the couple sourced together, others are family heirlooms. “That’s one of the fun things about getting married a little later in life,” says Sarah. “The house really combines mine and Michael’s sensibilities—our playful and serious sides.”

At home, the couple can now indulge both. The design draws from history yet foregrounds whimsy, creating rooms flexible enough to support both work and family life. And while the Hsus’ love story helped root them in Clarksville, that community now anchors them here. The couple’s wedding officiant resides a few doors down. Several best friends are also neighbors, sometimes dropping by unannounced with a welcome bottle of wine. And if they don’t feel like hosting, Michael says, “our favorite bar is at the end of our street.” —ELIZABETH FAZZARE

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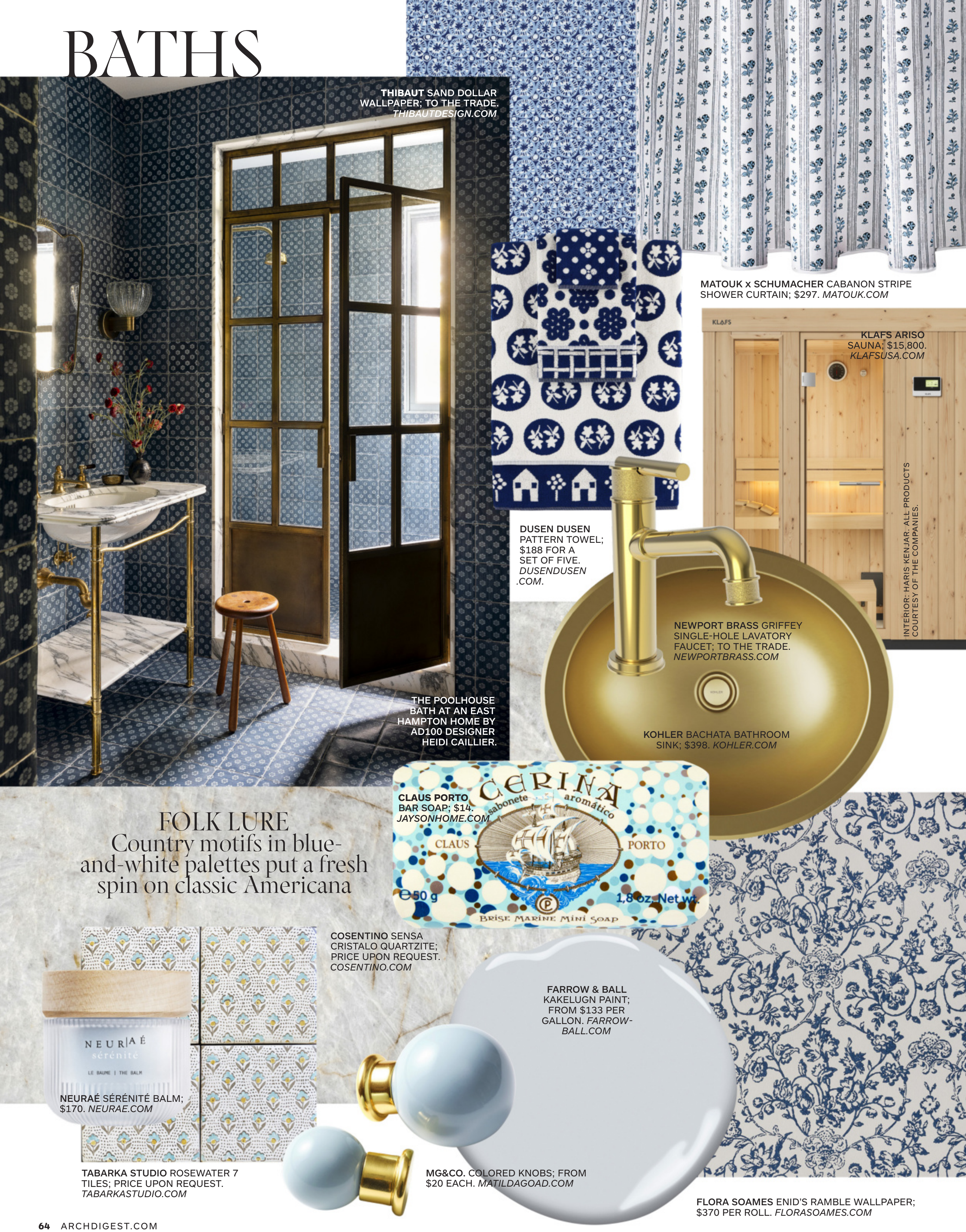

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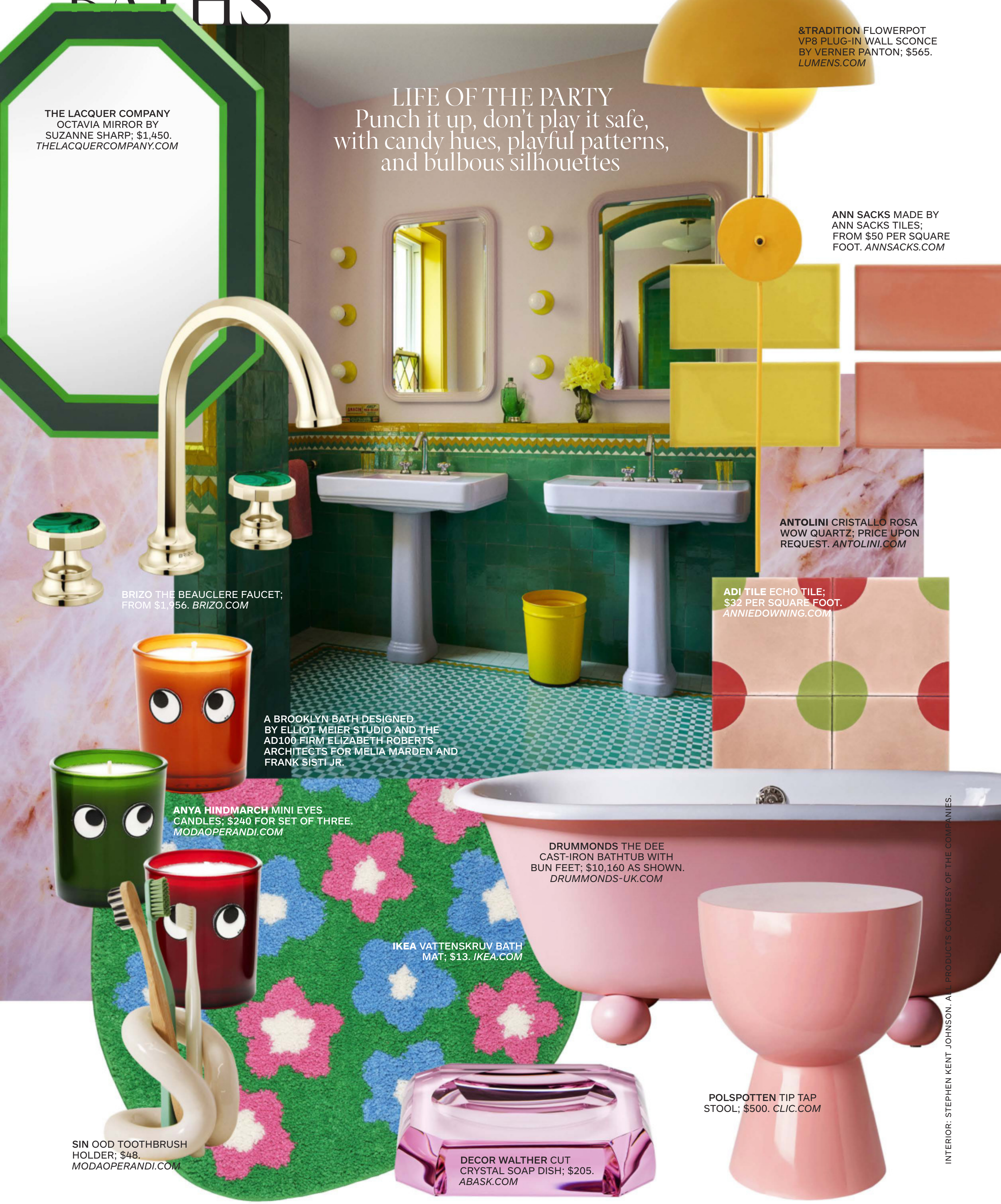

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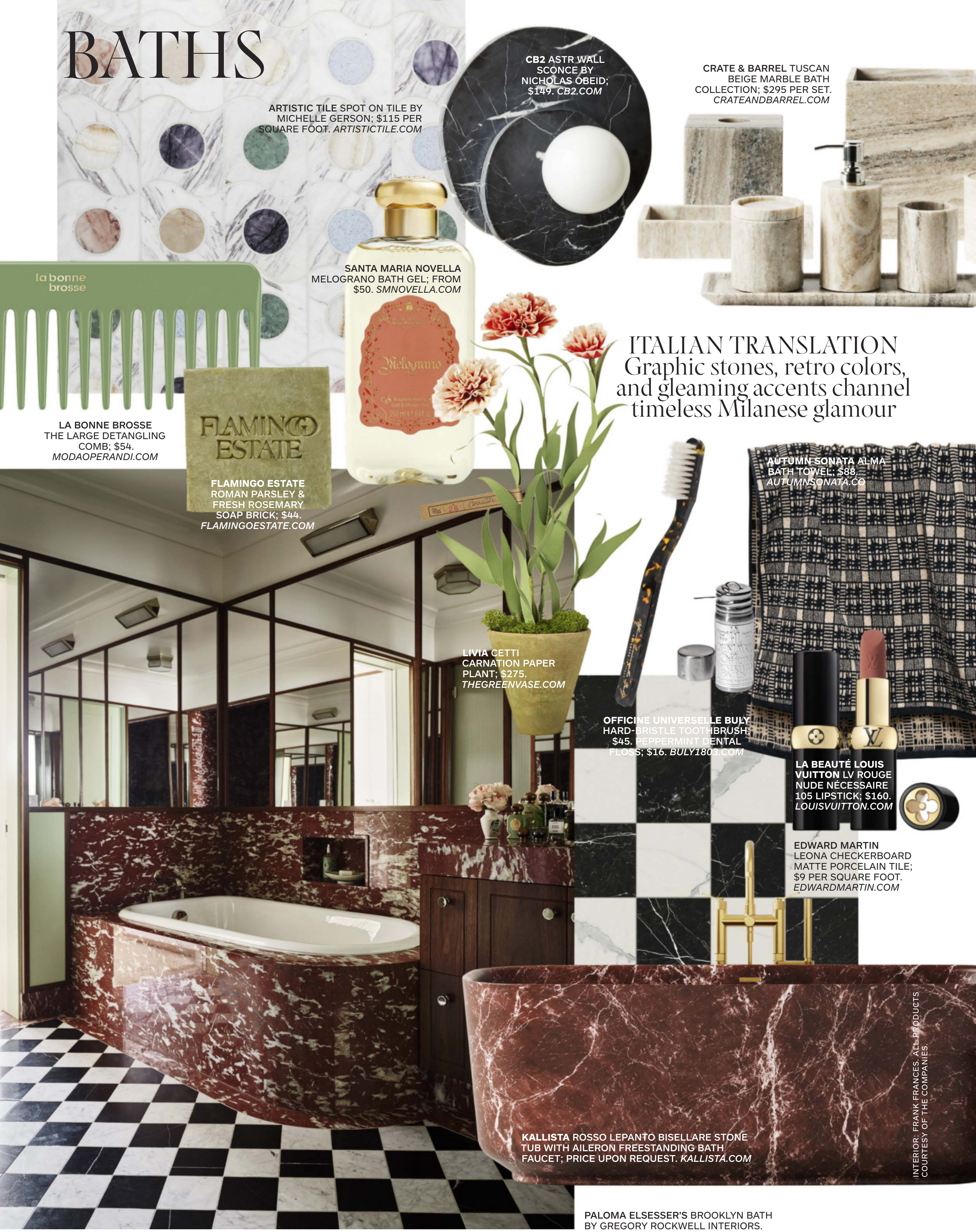

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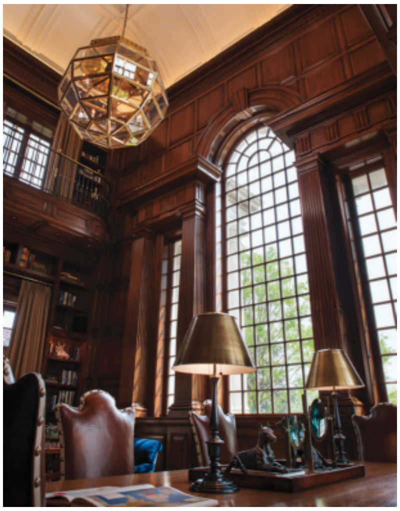

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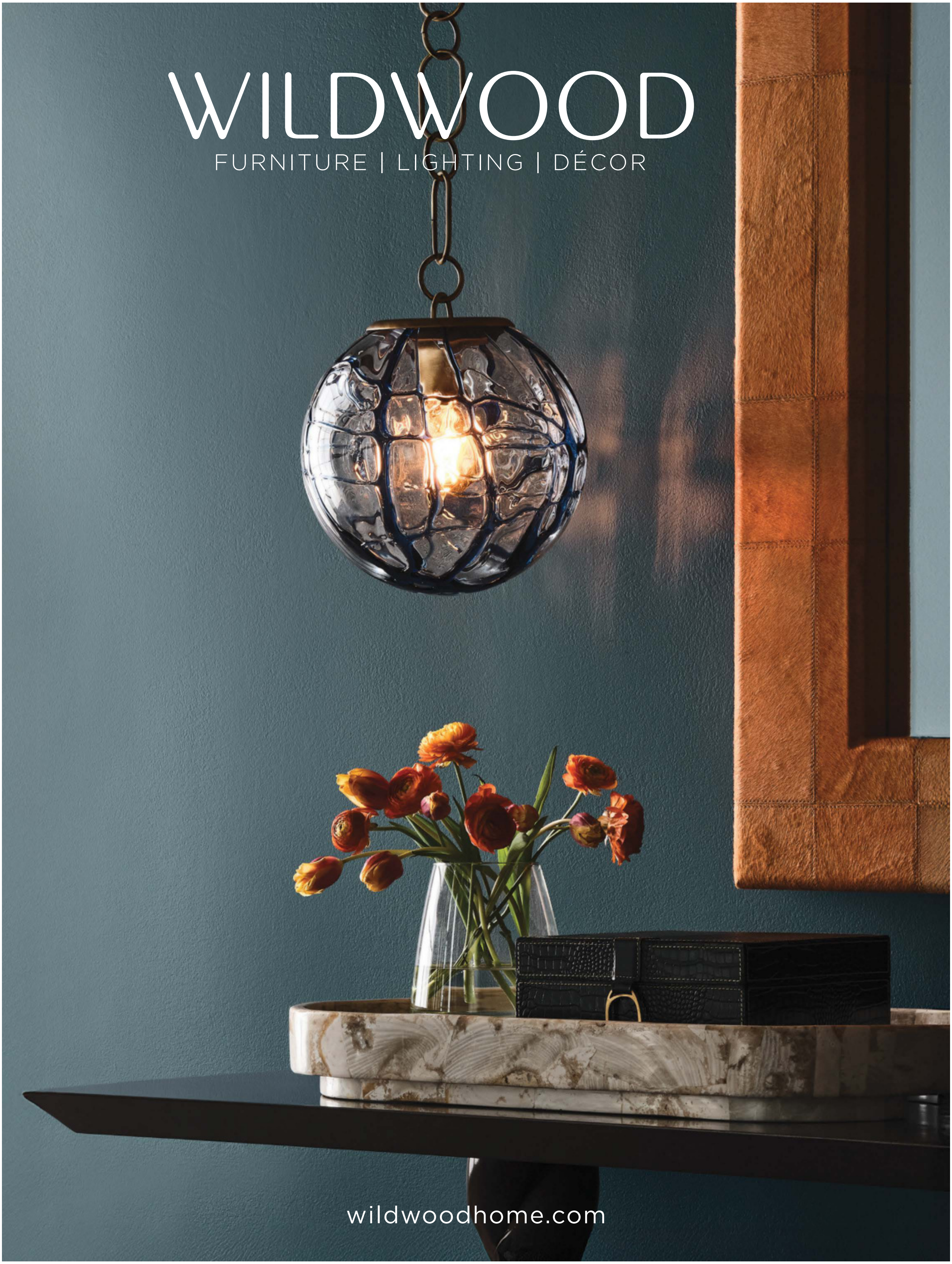
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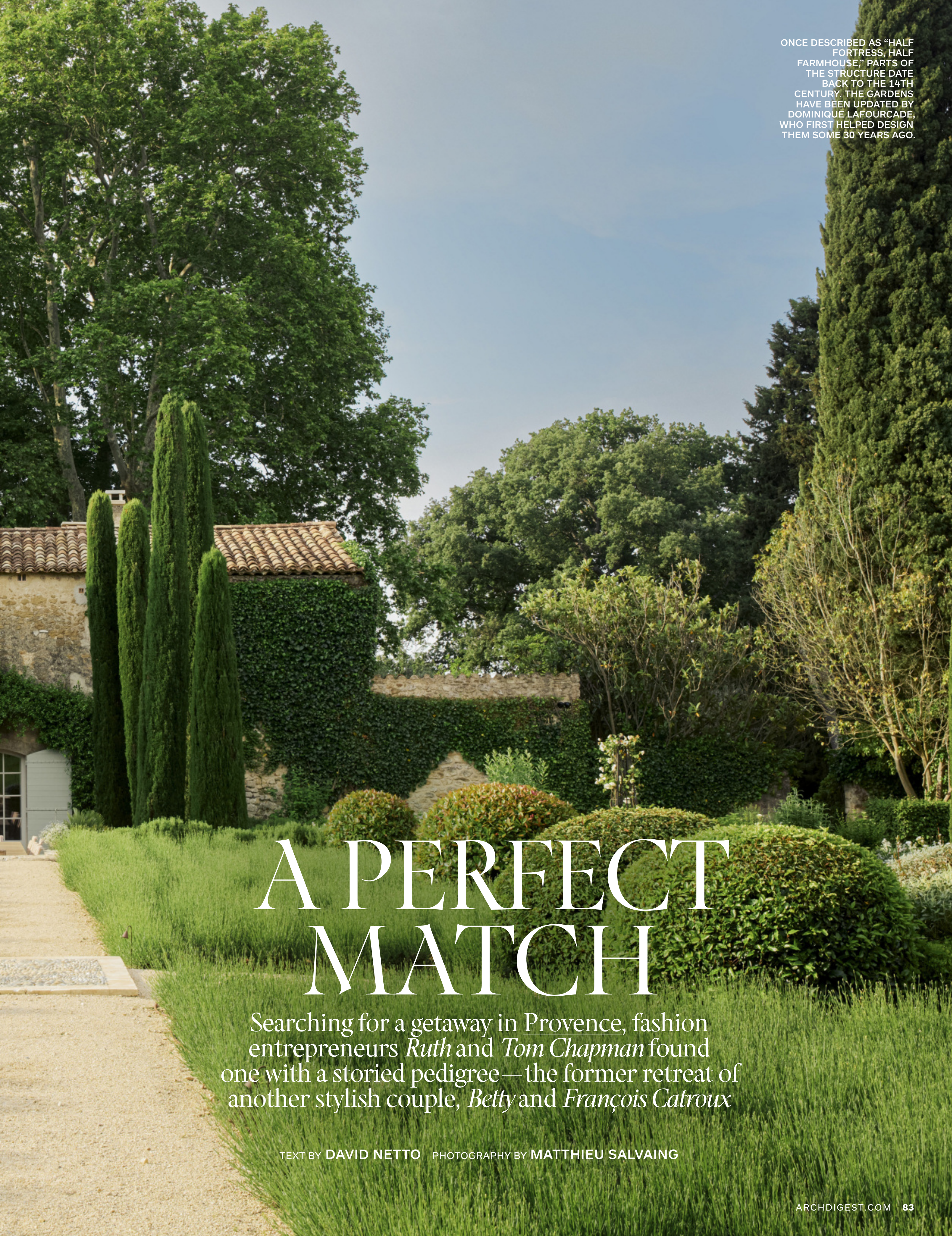


ONCE DESCRIBED AS "HALF FORTRESS, HALF FARMHOUSE," PARTS OF THE STRUCTURE DATE BACK TO THE 14TH CENTURY. THE GARDENS HAVE BEEN UPDATED BY DOMINIQUE LAFOURCADE, WHO FIRST HELPED DESIGN THEM SOME 30 YEARS AGO.

A PERFECT MATCH

Searching for a getaway in Provence, fashion entrepreneurs *Ruth* and *Tom Chapman* found one with a storied pedigree—the former retreat of another stylish couple, *Betty* and *François Catroux*

TEXT BY **DAVID NETTO** PHOTOGRAPHY BY **MATTHIEU SALVAING**

L'Intemporel
JEANLOUP SIEFF 1950-19
THE BEST OF PAINTED FURNITURE

FRANÇOIS CATROUX

BETTY CATROUX, RECENTLY WIDOWED, HAD AN UNDERSTANDABLE LEVEL OF ATTACHMENT TO THE PLACE AND WANTED TO MAKE SURE IT PASSED INTO THE RIGHT HANDS. "YOU'RE NOT ALLOWED TO BUY IT," SHE TOLD THE CHAPMANS, "UNTIL YOU SEE IT."

CLOCKWISE FROM TOP LEFT AN ASSEMBLAGE OF OBJECTS, INCLUDING A STONEWARE EGG FROM THE CATROUX COLLECTION, IS DISPLAYED ATOP A ROPE CONSOLE BY CHRISTIAN ASTUGUEVIEILLE. AN EPOQUE TUB BY RECOR WITH A THG PARIS FILLER IN THE PRIMARY BATH. A GUEST ROOM FEATURES A METAL FOUR-POSTER BED BY HUBERT ZANDBERG INTERIORS AND A BENCH THAT WAS PART OF THE CATROUX COLLECTION. **OPPOSITE** THE SALON FEATURES SEVERAL ITEMS THAT BELONGED TO THE CATROUXS, INCLUDING THE SCREEN, TABLE LAMP, SIDE TABLE, AND COFFEE TABLE. EXISTING UPHOLSTERED FURNITURE WAS RE-COVERED.

WHEN RUTH AND TOM CHAPMAN bought the house in the Provence region of France, on these pages, it carried both the gifts—and the weight—of previous owners. The gifts are obvious: the village of Lourmarin is one of the loveliest, quietest spots in Provence, and the building and its gardens are among the most widely admired visions of country life in that part of the world. The weight (if that is the right word) was that Les Ramades, as this property is known, had belonged for more than 30 years to one of the most stylish couples in the world, François and Betty Catroux. It had been photographed and rephotographed, published and celebrated, each time its rooms taking on a sense of inevitability that comes with legend. The question for Tom and Ruth was, how to make it theirs?

"Luxury is authenticity," says Hubert Zandberg, the decorator they brought aboard to help sort through the legends and start a new story. "Our challenge was to respect the history—but come up with a design perspective that reflected Tom and Ruth as the new owners, authentic to them." (In 1987, the Chapmans cofounded Matchesfashion, which grew from a single boutique in Wimbledon into a pioneer in

ART: © WOLFGANG TILLMANS/MAUREEN PALEY, LONDON. © 2025 ESTATE OF HARRY BERTOIA / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK.

e-commerce before the couple sold it in 2017; in 2022, Tom co-launched the online curated luxury furnishings retailer Abask.)

How the couple ended up in Provence is one of the myriad stories of COVID-driven behavioral change, particularly when it comes to home. Realizing during confinement that life had abruptly altered and was at that point unclear if it was ever going back to the way it was, they looked for a country retreat they knew they wouldn't actually be able to visit for a while...which turned out to be about three months. Perhaps it was a way of staying optimistic.

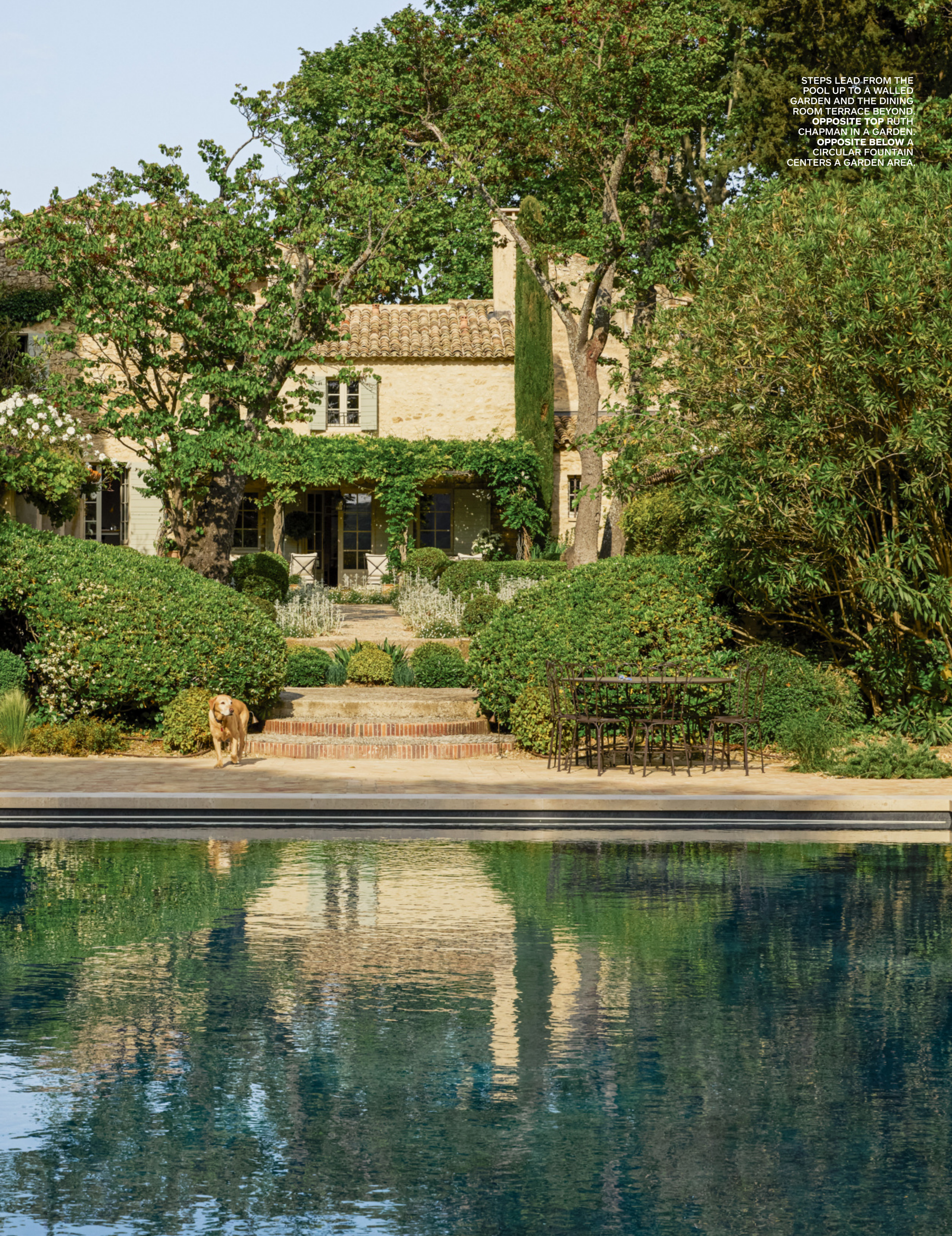
Even looking at Les Ramades on a phone, they knew this one was a gem: "The real estate agent took us around on WhatsApp, and we fell in love," says Ruth. Betty Catroux, recently widowed, had an understandable level of attachment to the place and wanted to make sure it passed into the right hands, as well as shrewd business advice to offer the would-be buyers. "You're not allowed to buy it," she told them, "until you see it."

Time passed, the Chapmans got their dream country retreat, and the impulse buy became a story that ended very well.

The renovation that followed was exhaustive, comprehensive, and took over two years to complete. It is, by intent, nearly undetectable. ("Are you *sure* you renovated?" is a compliment if heard at the end of a project like this.) With the spirit of a conservation campaign, every door, every shutter, every window was replaced. Most incredibly, the poured cement floors with inlaid pebbles in a diamond pattern—a technique known as "calades"—are all new, yet indistinguishable from the floors François put in three decades ago and which had become a signature of this house.

"I am more of a maximalist than Ruth, and she is a bit of a purist," Tom says with a chuckle, explaining how the process went. "Ruth was the main editor." His wife doesn't disagree. Having bought the place furnished as Betty suggested, Ruth and Zandberg methodically curated the contents, keeping certain key Catroux elements, like the pair of walnut screens flanking the sofa in the salon alcove, the metal lion sculpture on the mantel in the front salon, and the upholstered furniture in the two salons. New on the scene are chairs by contemporary artisans like Martino Gamper, lighting by Paavo Tynell, and a general sense of midcentury energy running through the proceedings.

In a funny twist of kismet, project architect Alexandre Lafourcade is the son of the original architect who worked with François and Betty. The

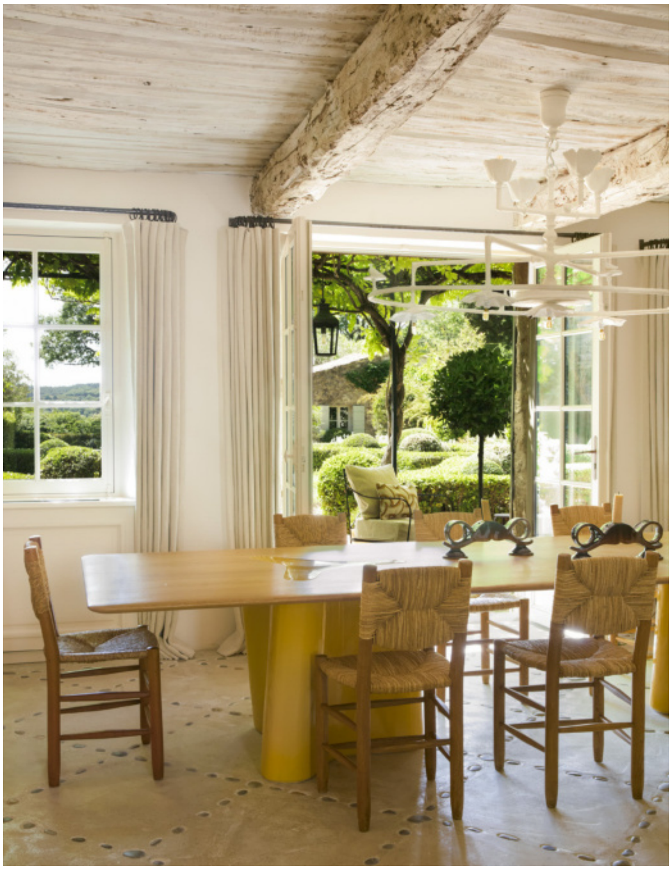


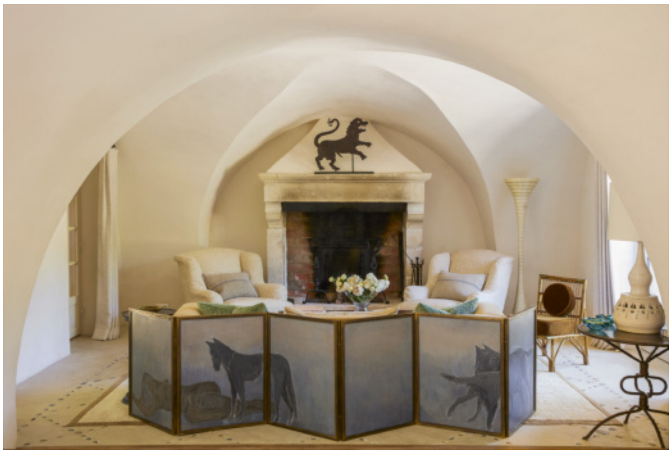
STEPS LEAD FROM THE POOL UP TO A WALLED GARDEN AND THE DINING ROOM TERRACE BEYOND. **OPPOSITE TOP** RUTH CHAPMAN IN A GARDEN. **OPPOSITE BELOW** A CIRCULAR FOUNTAIN CENTERS A GARDEN AREA.

Chapmans also decided to use the same garden designer—Alexandre's mother, Dominique, who has now done this ravishing garden twice.

Les Ramades was François Catroux's most personal project, as well as a demonstration of his range as a decorator—most clients did not look for such humility from him—and his love of gardening (he really put his hands in the dirt, and would drive home from a nursery with a huge tree sticking out of his convertible Aston Martin). Of all the good things that went into this house—his house—the most cherished was what the house gave back to him: the happiness that he and Betty enjoyed there. How he would delight in seeing another stylish couple returning the compliment.

"What we loved when we first saw the house still stands today," Ruth tells me. "It is the simplicity of lifestyle: beautiful light, good food and wine. That said, the elegance and playful energy of the place are there only because of Betty and François, and buying it and renovating it with respect to their imprint was very romantic to us. I think of them there often, and it brings a smile to my face." AD

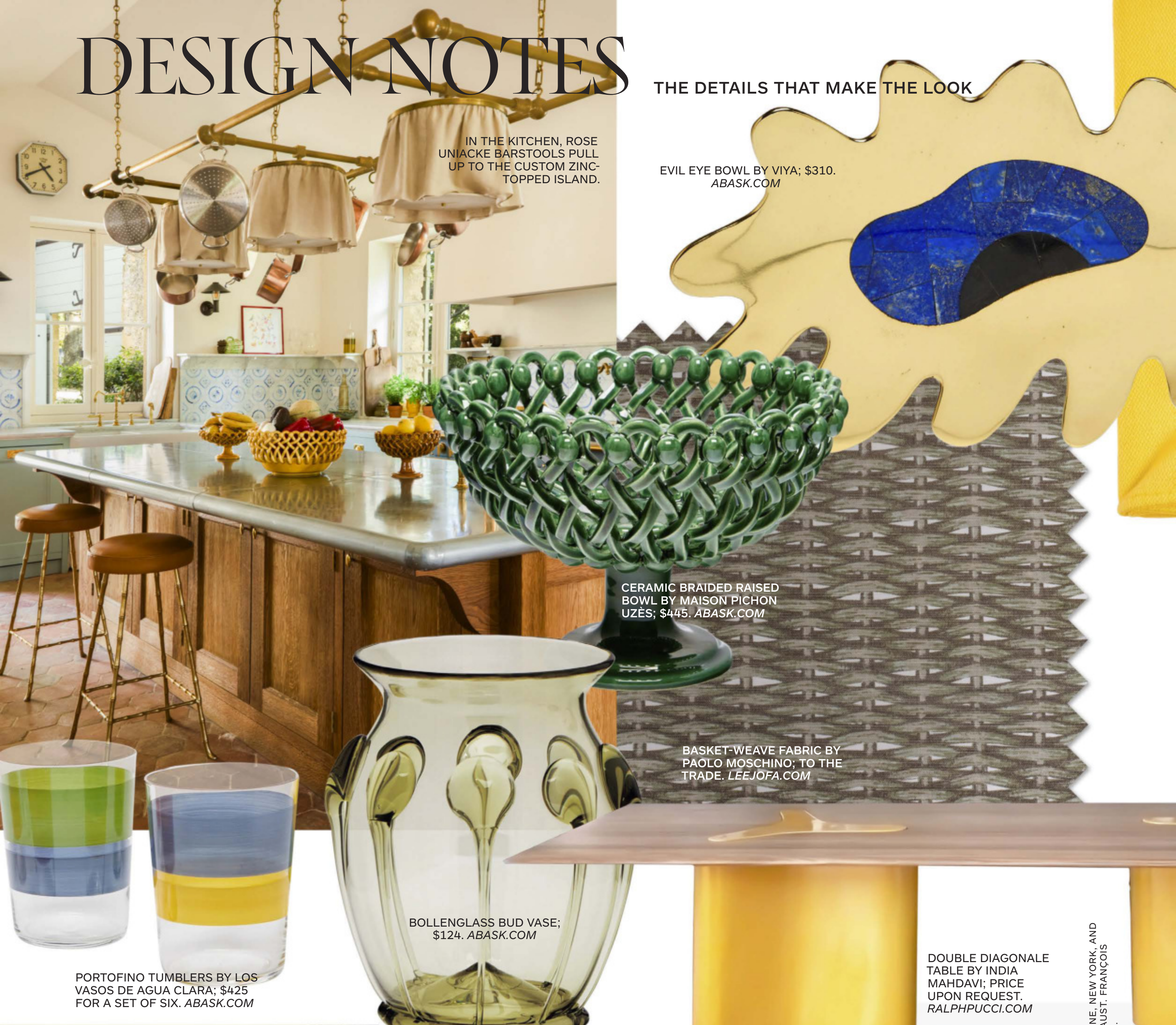




CLOCKWISE FROM TOP IN THE DINING ROOM, A CUSTOM PLASTER PENDANT LIGHT BY ROBERT LEMARIEY HANGS ABOVE AN INDIA MAHDAVI TABLE SURROUNDED BY CHARLOTTE PERRIAND CHAIRS. A CUSTOM-PAINTED BRASS-FRAMED SCREEN BY ARIEN VALIZADEH WRAPS AROUND THE FRONT SALON'S SOFA. TOM CHAPMAN IN A DOORWAY. **OPPOSITE** IN THE SALON, A PAIR OF RITA'S CHAIRS BY MARTINO GAMPER PULL UP TO ARNO DECLERCQ'S ROUND ZOUMEY TABLE, ON WHICH SITS A COMPETITION BACKGAMMON SET BY GEOFFREY PARKER FROM ABASK. THE LIGHT FIXTURE IS BY PAAVO TYNELL.

DESIGN NOTES

THE DETAILS THAT MAKE THE LOOK



IN THE KITCHEN, ROSE UNIACKE BARSTOOLS PULL UP TO THE CUSTOM ZINC-TOPPED ISLAND.

EVIL EYE BOWL BY VIYA; $310. *ABASK.COM*

CERAMIC BRAIDED RAISED BOWL BY MAISON PICHON UZÈS; $445. *ABASK.COM*

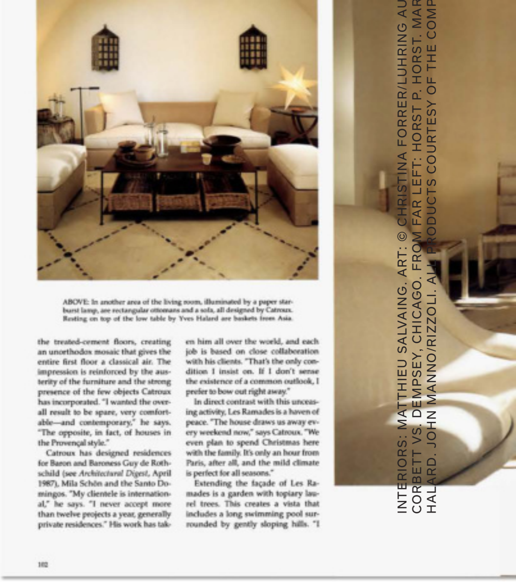
BASKET-WEAVE FABRIC BY PAOLO MOSCHINO; TO THE TRADE. *LEEJOFA.COM*

BOLLENGLASS BUD VASE; $124. *ABASK.COM*

PORTOFINO TUMBLERS BY LOS VASOS DE AGUA CLARA; $425 FOR A SET OF SIX. *ABASK.COM*

DOUBLE DIAGONALE TABLE BY INDIA MAHDAVI; PRICE UPON REQUEST. *RALPHPUCCI.COM*

LES CATROUX OF PARIS AND PROVENCE... Much ink has been spilled over their style in town—but when it came to downtime, Betty and François Catroux loved to be together in the country at Les Ramades, their getaway in Lourmarin. While the building now straddles the line between farmhouse and manor (it may once even have served as a convent), François fell in love with the place as a ruin, then spent decades refining the interiors and gardens with equal parts poetry and plainness. New owners Ruth and Tom Chapman loved the Catroux style of plain white vaulted ceilings and pebble-inlaid cement floors and have kept many pieces of furniture—while also telling a new story, interweaving their own signature moments of curated modernism. —DAVID NETTO



ABOVE: In another area of the living room, illuminated by a paper starburst lamp, are rectangular ottomans and a sofa, all designed by Catroux. Resting on top of the low table by Yves Halard are baskets from Asia.

the treated-cement floors, creating an unorthodox mosaic that gives the entire first floor a classical air. The impression is reinforced by the austerity of the furniture and the strong presence of the few objects Catroux has incorporated. "I wanted the overall result to be spare, very comfortable—and contemporary," he says. "The opposite, in fact, of houses in the Provençal style."

Catroux has designed residences for Baron and Baroness Guy de Rothschild (see *Architectural Digest*, April 1987), Mila Schön and the Santo Domingos. "My clientele is international," he says. "I never accept more than twelve projects a year, generally private residences." His work has taken him all over the world, and each job is based on close collaboration with his clients. "That's the only condition I insist on. If I don't sense the existence of a common outlook, I prefer to bow out right away."

In direct contrast with this unceasing activity, Les Ramades is a haven of peace. "The house draws us away every weekend now," says Catroux. "We even plan to spend Christmas here with the family. It's only an hour from Paris, after all, and the mild climate is perfect for all seasons."

Extending the façade of Les Ramades is a garden with topiary laurel trees. This creates a vista that includes a long swimming pool surrounded by gently sloping hills. "I

102

INTERIORS: MATTHIEU SALVAING. ART: © CHRISTINA FORRER/LUHRING AUGUSTINE, NEW YORK, AND CORBETT VS. DEMPSEY, CHICAGO. FROM FAR LEFT: HORST P. HORST. MARINA FAUST. FRANÇOIS HALARD. JOHN MANNO/RIZZOLI. ALL PRODUCTS COURTESY OF THE COMPANIES.

BLANKET BY ROSE UNIACKE; $4,945. *ABASK.COM*

GEOFFREY PARKER COMPETITION BACKGAMMON SET; $6,785. *ABASK.COM*

MARGUERITE LINEN BY NICOLE FABRE DESIGNS; TO THE TRADE. *JOHNROSSELLI.COM*

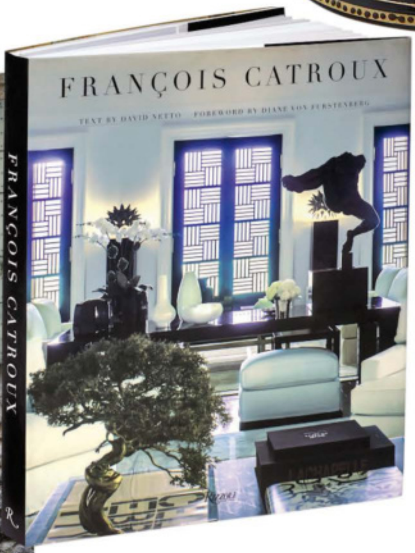
> “I am more of a maximalist than Ruth, and she is a bit of a purist,” *Tom Chapman* says with a chuckle. “Ruth was the main editor.”

THE PRIMARY BEDROOM FEATURES AN UPHOLSTERED BED AND OTTOMAN BY HUBERT ZANDBERG INTERIORS.

DOTS JUG BY POTERIE D’ÉVIRES; $930. *ABASK.COM*

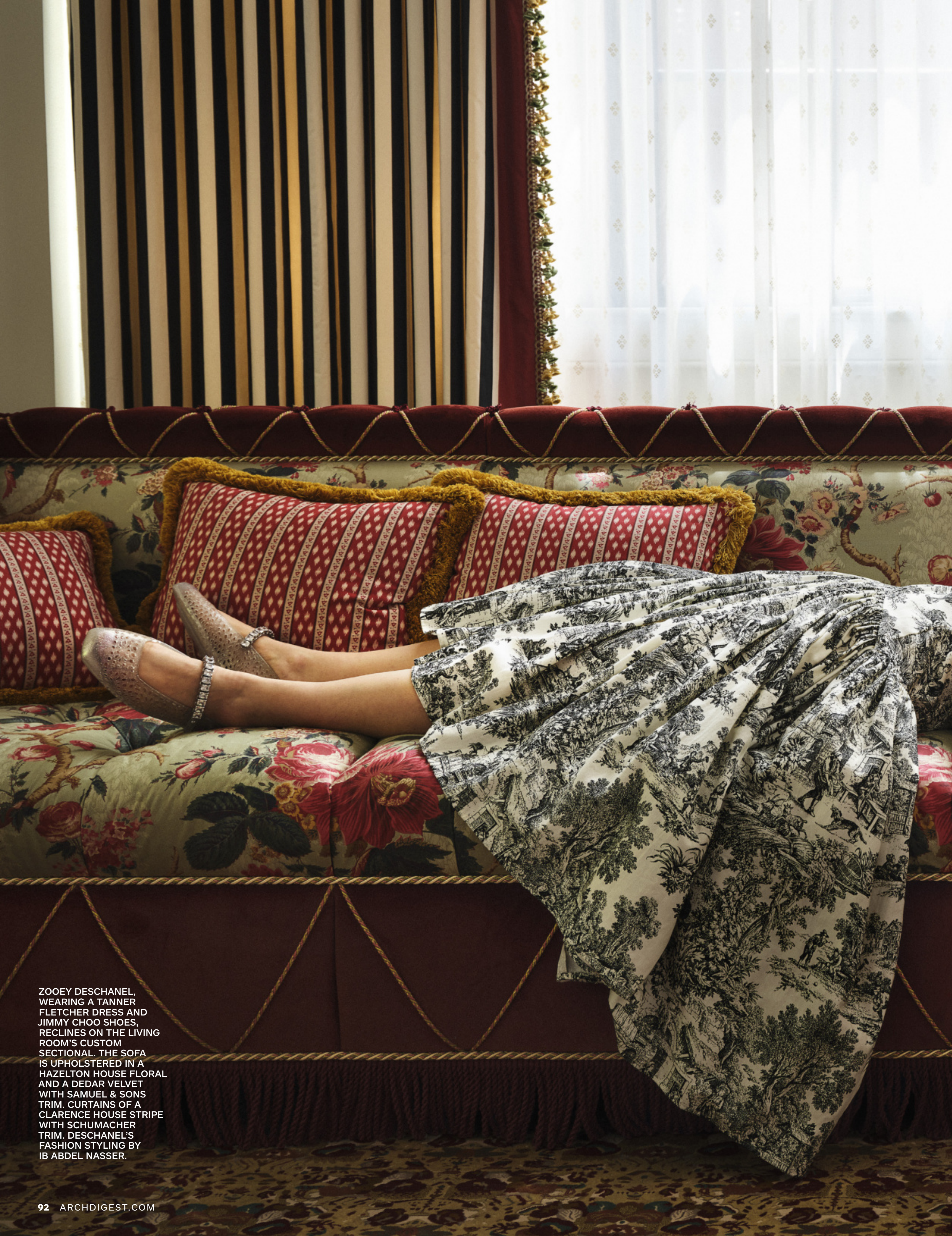
“The local stone is rather dull,” says Catroux, “so I decided to preserve the unity of the floors with a treated cement mixture, studded with stones from the river Durance.” ABOVE: The dining room, which doubles as a sitting room, opens to the terrace. At right is a ship’s chandelier.

103


FRANÇOIS CATROUX
TEXT BY DAVID NETTO FOREWORD BY DIANE VON FURSTENBERG
FRANÇOIS CATROUX

FROM FAR LEFT BETTY AND FRANÇOIS CATROUX AT HOME IN PARIS, 1970. A SPREAD FROM *AD*’S DECEMBER 1993 STORY ON LES RAMADES. FRANÇOIS CATROUX IN PROVENCE, 2011. THE COVER OF AD100 DESIGNER AND WRITER DAVID NETTO’S MONOGRAPH *FRANÇOIS CATROUX* (RIZZOLI, 2016).

PRODUCED BY MADELINE O’MALLEY



ZOOEY DESCHANEL, WEARING A TANNER FLETCHER DRESS AND JIMMY CHOO SHOES, RECLINES ON THE LIVING ROOM'S CUSTOM SECTIONAL. THE SOFA IS UPHOLSTERED IN A HAZELTON HOUSE FLORAL AND A DEDAR VELVET WITH SAMUEL & SONS TRIM. CURTAINS OF A CLARENCE HOUSE STRIPE WITH SCHUMACHER TRIM. DESCHANEL'S FASHION STYLING BY IB ABDEL NASSER.

SHE & HIM

WITH DESIGNER *YOUNG HUH*, ACTOR *ZOOEY DESCHANEL* AND PROPERTY BROTHER *JONATHAN SCOTT* FASHION A MAXIMALIST FOOTHOLD FOR THEIR FAMILY IN MANHATTAN

TEXT BY **CATHERINE HONG** PHOTOGRAPHY BY **FRANK FRANCES** STYLED BY **MARTIN BOURNE**

FORGET 2024'S TIKTOK DATING MANTRA: "I'm looking for a man in finance." Zooey Deschanel found something better: a guy in construction—six-foot-five, with a thing for plaster cornices. Step into the crisply detailed, Georgian-inflected apartment the actor and musician shares with fiancé Jonathan Scott, one half of HGTV's *Property Brothers*, and the appeal becomes obvious. For a design fan, getting engaged to a contractor might be the ultimate fantasy. Not only do you find the love of your life—you also get really nice moldings.

And mullioned windows. And French doors. And custom case goods. Not to mention retractable media screens that descend from the ceiling. And kitchen millwork so snugly built you might be tempted to open and shut the cabinets and drawers all day, just for fun. "He won't stop until everything is perfect," says Deschanel. "And anything I can think of, he can execute."

Their downtown Manhattan duplex, steeped in French and English aesthetics, is a richly layered fantasia dressed in floral wallpaper and upholstery, draped with silk balloon curtains, lit by Murano glass, and crowned by—yes—flawless crown molding. But as the couple reveal, that old-world ambience is not actually old at all. Located in a turn-of-the-20th-century building, the unit was a much-neglected, not-so-white box when they first toured it in late 2019.

"It was totally raw and stripped down, like an abandoned 1980s office building," recalls Scott.

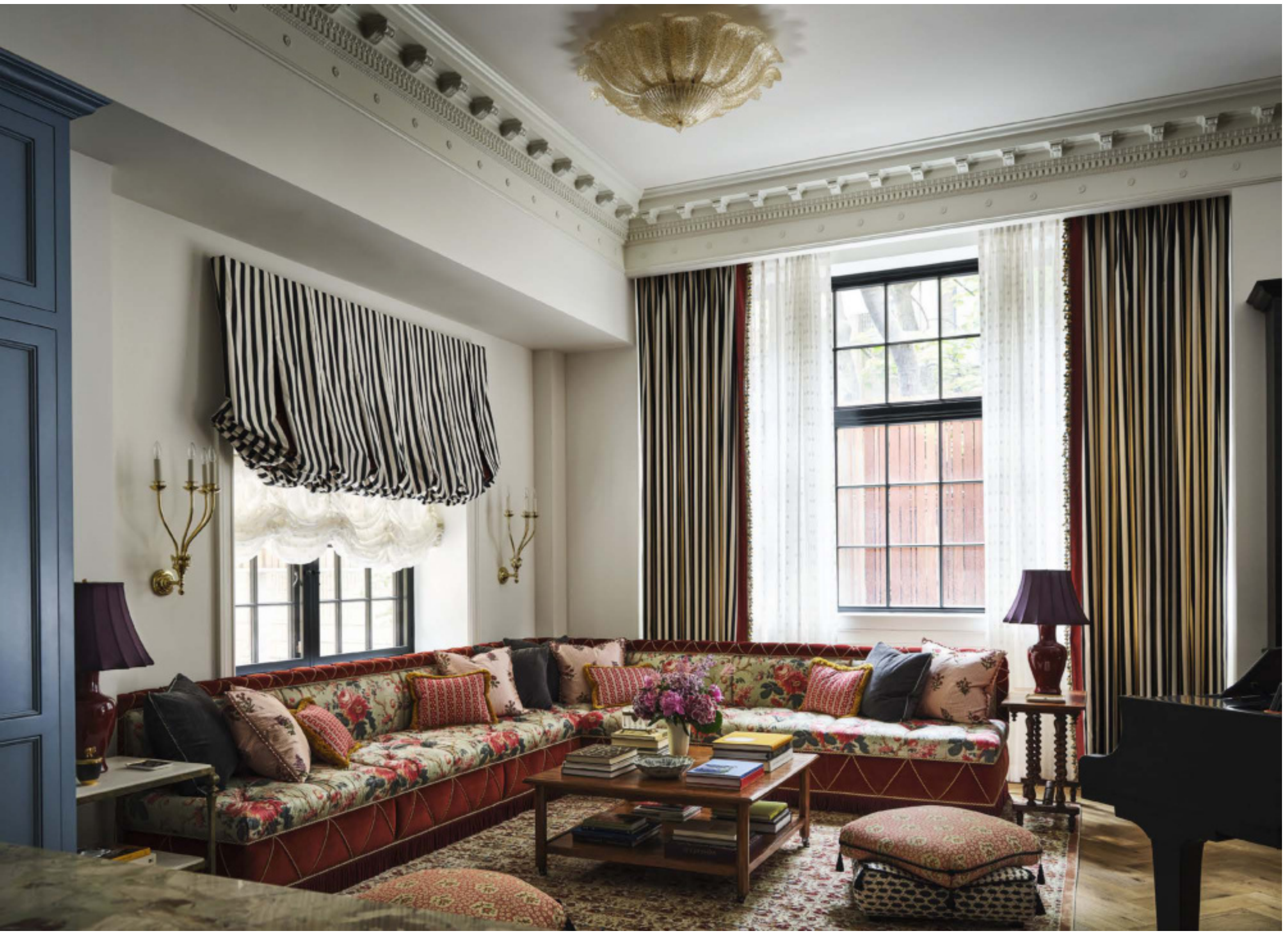
"It was definitely sketch," agrees Deschanel.

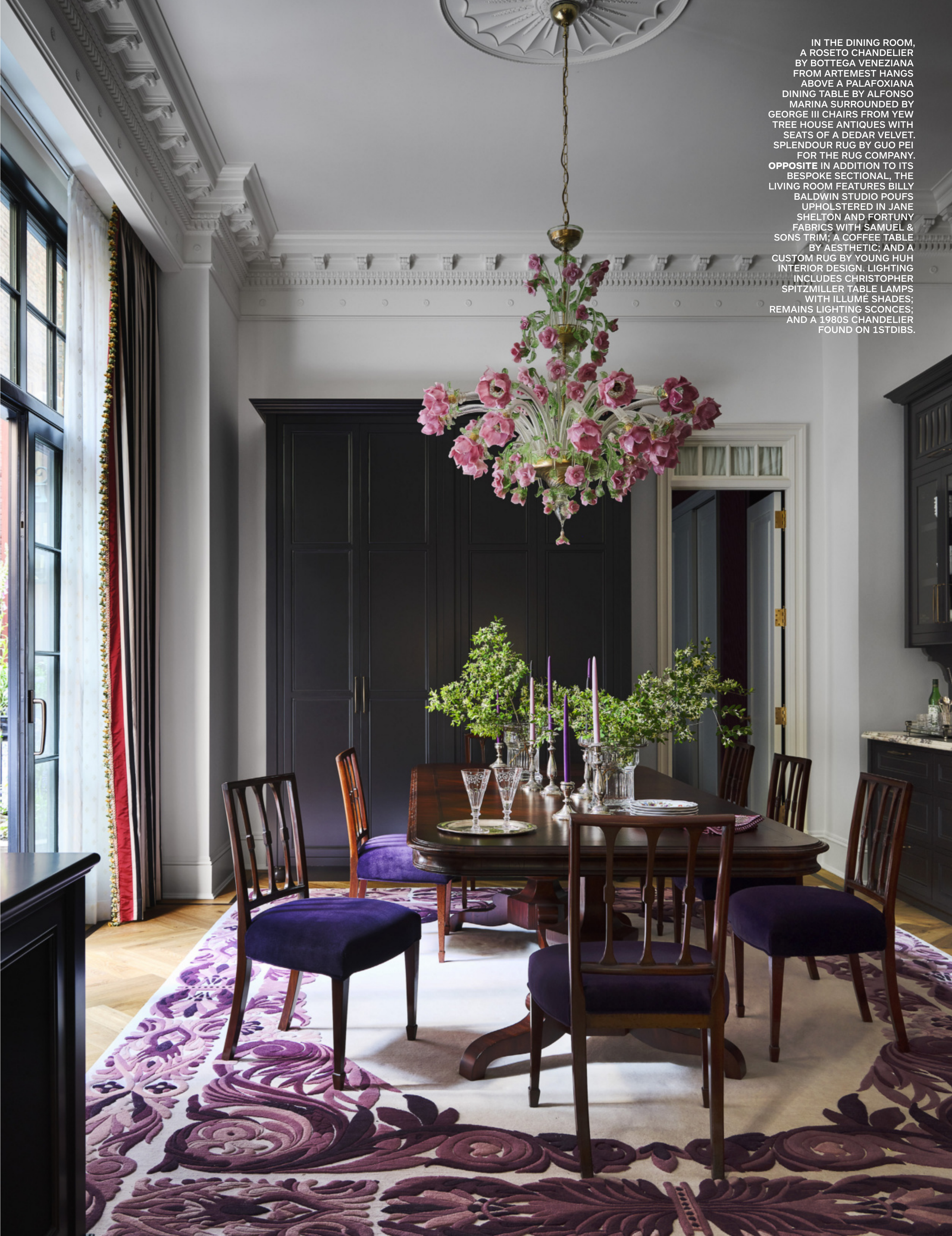
But its promising aspects were not to be denied: a coveted neighborhood, soaring ceilings, generous square footage, and three separate terraces. And who was better equipped to tackle a fixer-upper than Property Brother Jonathan himself?

The couple met in 2019 while filming an episode of *Carpool Karaoke* alongside their famous siblings, Emily Deschanel and Drew Scott. As stagey as that setup sounded, it sparked real romance. In 2020, the blue-eyed indie icon and the strapping house flipper purchased a nearly century-old house in LA, where they live with Deschanel's two children, Elsie, 10, and Charlie, 8. That same year, the couple secured this two-level apartment as a pied-à-terre.

Now might be the time to mention that Scott doesn't wear that tool belt just for show. Despite his fame as a television personality and home-makeover mogul (the brothers have several furnishings lines and a magazine) he's extremely hands-on with all his projects, known for spotting flaws down to even one eighth of an inch. So, although he already had a go-to contractor in New York—Artie Lange, a fourth-generation home builder and bona fide buddy who had previously worked on some of the television shows—executing this project from across the country was bound to be a challenge. Fortunately, the couple found a partner in New York City–based interior designer Young Huh.

The AD100 talent is known for her deft layering of historic European elements with fresh patterns, livable layouts, and romantic use of color. Her taste and sensibility meshed perfectly with Deschanel, who took the creative lead in the decoration of the home. "Young is brilliant with maximalist style and she really got my aesthetic," raves Deschanel, a style icon herself who

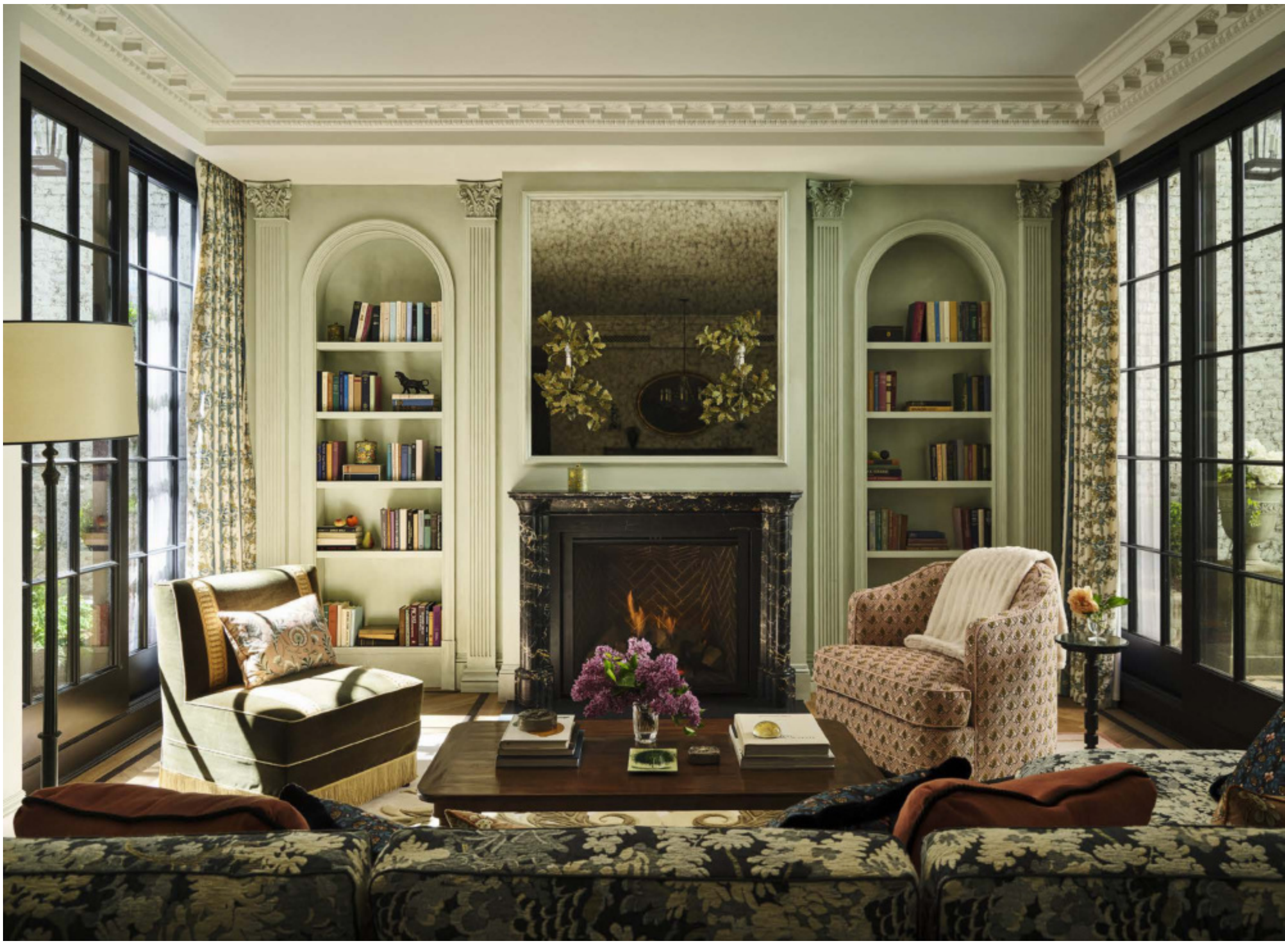




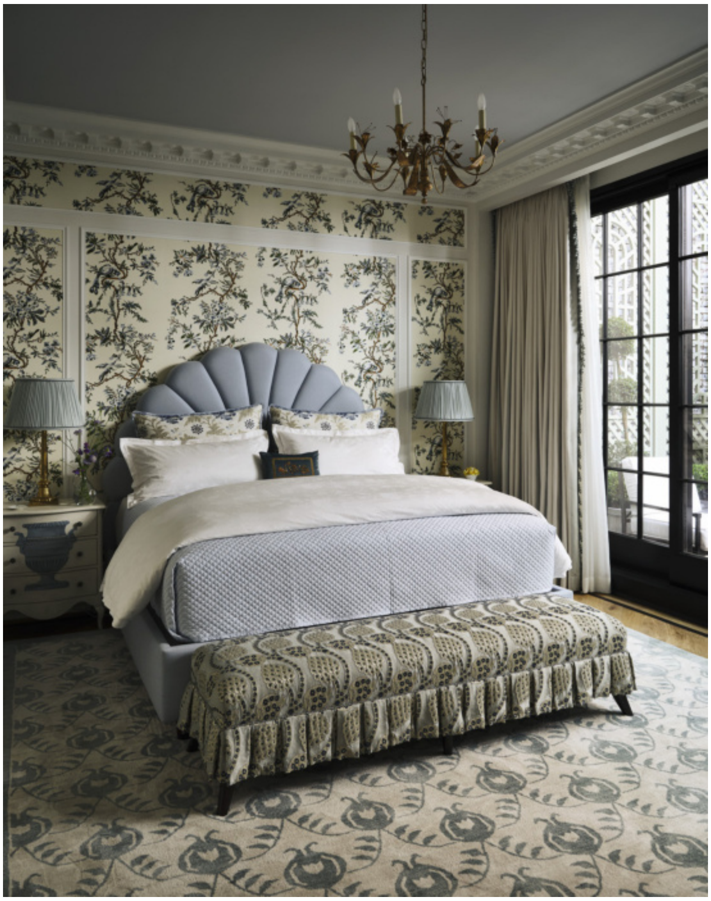
IN THE DINING ROOM, A ROSETO CHANDELIER BY BOTTEGA VENEZIANA FROM ARTEMEST HANGS ABOVE A PALAFOXIANA DINING TABLE BY ALFONSO MARINA SURROUNDED BY GEORGE III CHAIRS FROM YEW TREE HOUSE ANTIQUES WITH SEATS OF A DEDAR VELVET. SPLENDOUR RUG BY GUO PEI FOR THE RUG COMPANY. **OPPOSITE** IN ADDITION TO ITS BESPOKE SECTIONAL, THE LIVING ROOM FEATURES BILLY BALDWIN STUDIO POUFS UPHOLSTERED IN JANE SHELTON AND FORTUNY FABRICS WITH SAMUEL & SONS TRIM; A COFFEE TABLE BY AESTHETIC; AND A CUSTOM RUG BY YOUNG HUH INTERIOR DESIGN. LIGHTING INCLUDES CHRISTOPHER SPITZMILLER TABLE LAMPS WITH ILLUMÉ SHADES; REMAINS LIGHTING SCONCES; AND A 1980S CHANDELIER FOUND ON 1STDIBS.

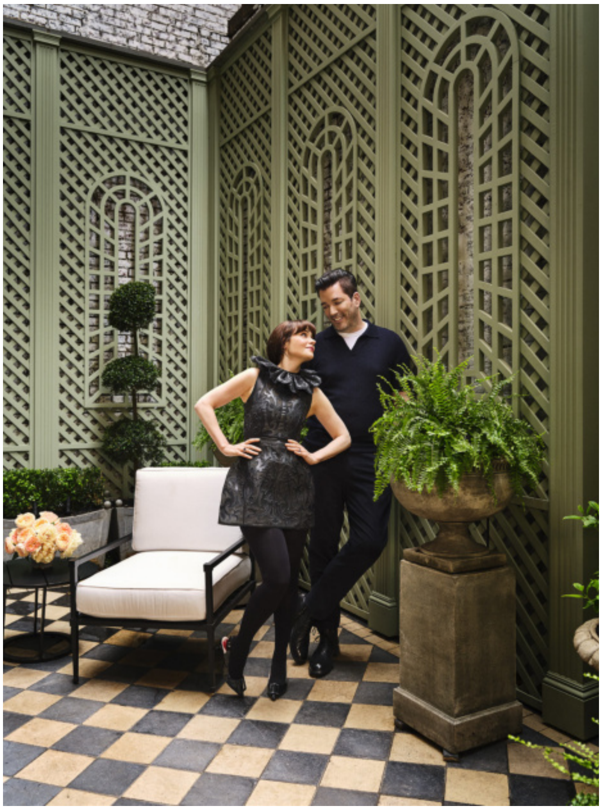
> “HE WON’T STOP UNTIL EVERYTHING IS PERFECT,” SAYS DESCHANEL OF SCOTT’S WORK ETHIC. “AND ANYTHING I CAN THINK OF, HE CAN EXECUTE.”

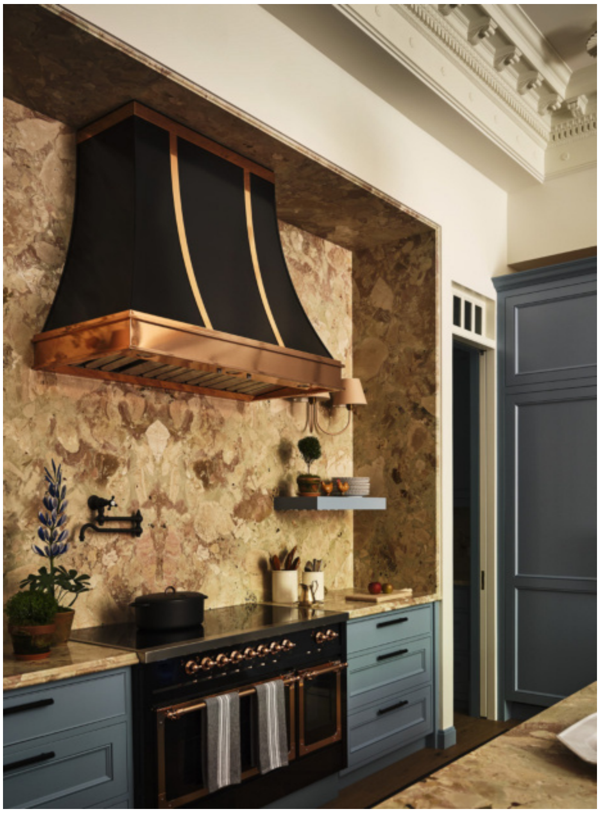
The Weedflower



CLOCKWISE FROM RIGHT THE FAMILY ROOM FEATURES MOLDINGS BY HUH AND HYDE PARK MOULDINGS AND A CUSTOM PORTORO MARBLE MANTEL DESIGNED BY HUH AND FABRICATED BY CIOT. DESCHANEL (WEARING A DIOR DRESS AND COLLAR, WOLFORD TIGHTS, AND ROGER VIVIER SHOES) AND JONATHAN SCOTT (IN AN ISAIA POLO, BUCK MASON T-SHIRT, VINCE TROUSERS, AND OFFICINE CREATIVE BOOTS) ON THE PRIMARY BEDROOM'S TERRACE. (SCOTT'S FASHION STYLING BY ILARIA URBINATI AT THE WALL GROUP.) CUSTOM TREILLAGE BY ARTHUR LANGE; RH FURNITURE; STONE TILE FLOORING BY STUDIUM. AN EMBROIDERED WALL COVERING BY PIERRE FREY ENVELOPS THE WALLS OF THE PRIMARY BEDROOM. **OPPOSITE** THE KIDS' ROOM FEATURES CUSTOM BUNK BEDS WITH STORAGE DESIGNED BY HUH AND MADE BY LEGACY MILLWORK PAINTED IN BENJAMIN MOORE'S MISTED GREEN. BLU DOT PLAY TABLE; CHAIRS BY JAN KURTZ; SCALLOP RUG BY JENNIFER MANNERS.







played no small part in introducing a generation of young women to vintage fashion. "It takes a lot of skill to mix patterns and textures and make them feel harmonious."

Huh says she immediately jibed with the couple's design direction. "The first thing they told me was, 'Nothing modern. We want a sense of history and we love color.'" The couple also shared Huh's undying faith in the inalienable right to wallpaper patterns that make the heart race. (The collaboration was such a success that the couple have penned the foreword to Huh's first monograph, *A Mood, a Thought, a Feeling: Interiors,* which will be published by Rizzoli next March.)

The private elevator vestibule sets the tone with House of Hackney's Hollyhock wallpaper—so decked with blooming color, it feels like walking into a confectionery shop. Inside the apartment, a scenic mural by Iksel for Schumacher leads to the great room, where Scott pulled out the stops in designing a dream chef's kitchen for Deschanel (the family's primary cook), with sandy pink Ceppo Beige marble and blue-hued cabinetry secreting an abundance of hidden storage.

As Huh notes, Deschanel's father, Caleb Deschanel, is a renowned cinematographer, so the lighting throughout the home was sacrosanct—no recessed lighting allowed. ("That's a swear word in our house," jokes Scott.) Thus, the scheme of thoughtfully layered illumination, including the pair of Grand Central Terminal–worthy pendants in the kitchen (each weighing in the realm of 60 pounds), plaster sconces, custom lampshades, and Deschanel's beloved Murano chandeliers.

In the living area, Huh took inspiration from Rudolf Nureyev's legendary 1980s Paris apartment for the room's pièce de résistance, a custom L-shaped sofa where both Deschanel and Scott (who indeed is six-foot-five) can lie comfortably stretched out. "A sectional is a modern idea," says Huh, "but we made it feel old-world." She did so with a mélange of velvet, floral chintz, and what feels like enough fringe, cording, and other passementerie to costume the cast of an opera.

"That was the day Young and I went crazy," Deschanel laughs. "We were buried in fabric samples. I kept asking, 'Are we going too far?' And she just said, 'Trust me.' And she was right."

Scott recalls it somewhat differently: "What was crazy was that, unknowingly, Zooey had picked the most expensive fabrics in the entire showroom."

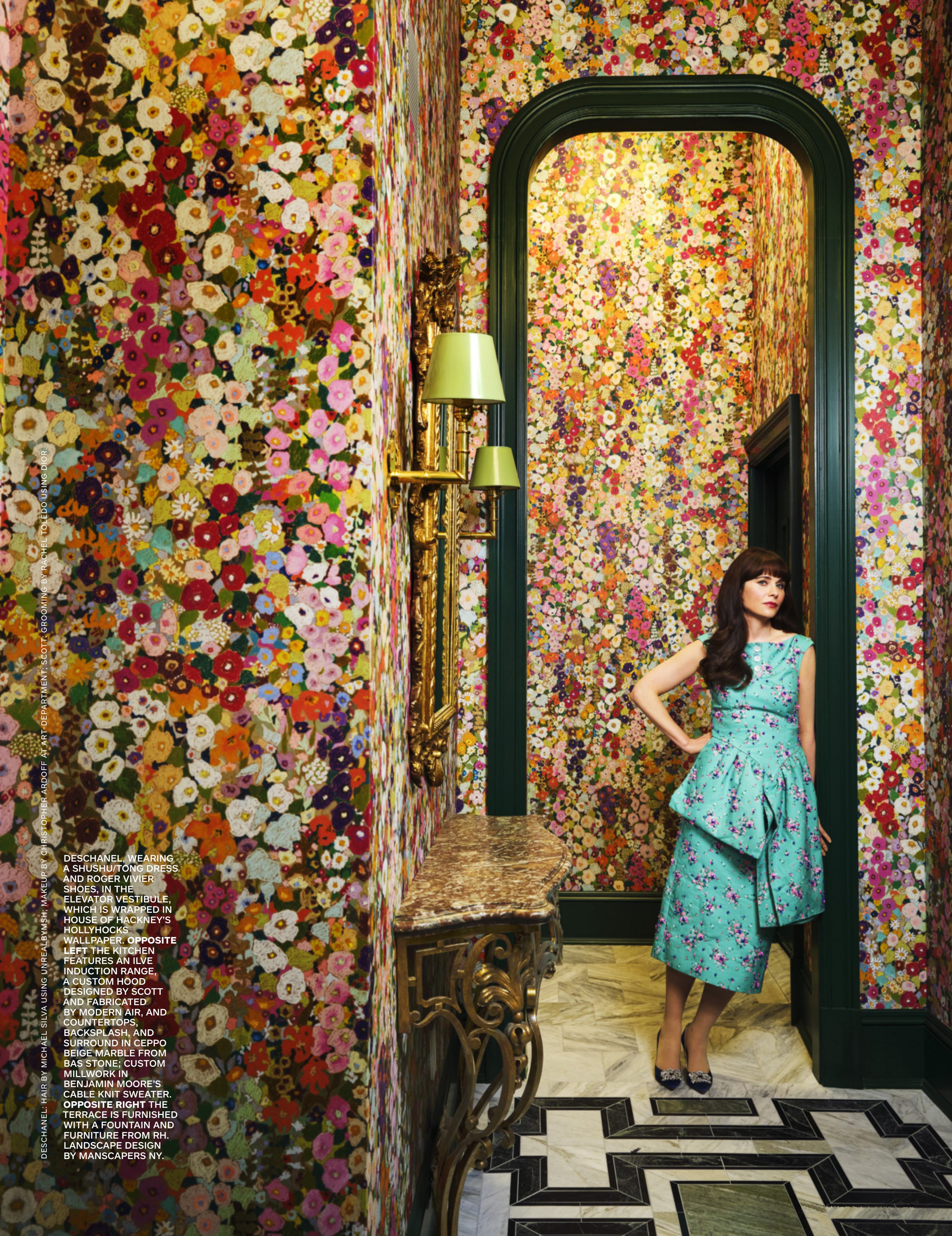
"I do have expensive taste," she admits.

Their bedroom may be the most exquisite of all, featuring a custom bed, an embroidered wall covering by Pierre Frey, and a windowed wall that opens onto a lush terrace, bordered by intricate trelliswork. "It's so calming and beautiful," says Deschanel.

It may come as a surprise, but beneath the apartment's old-world charm and whimsical design lies a core of cutting-edge technology. "It's the smartest home I've ever built," says Lange with admiration. "That's all Jonathan. He can be in LA and know the pressure and temperature of the water here."

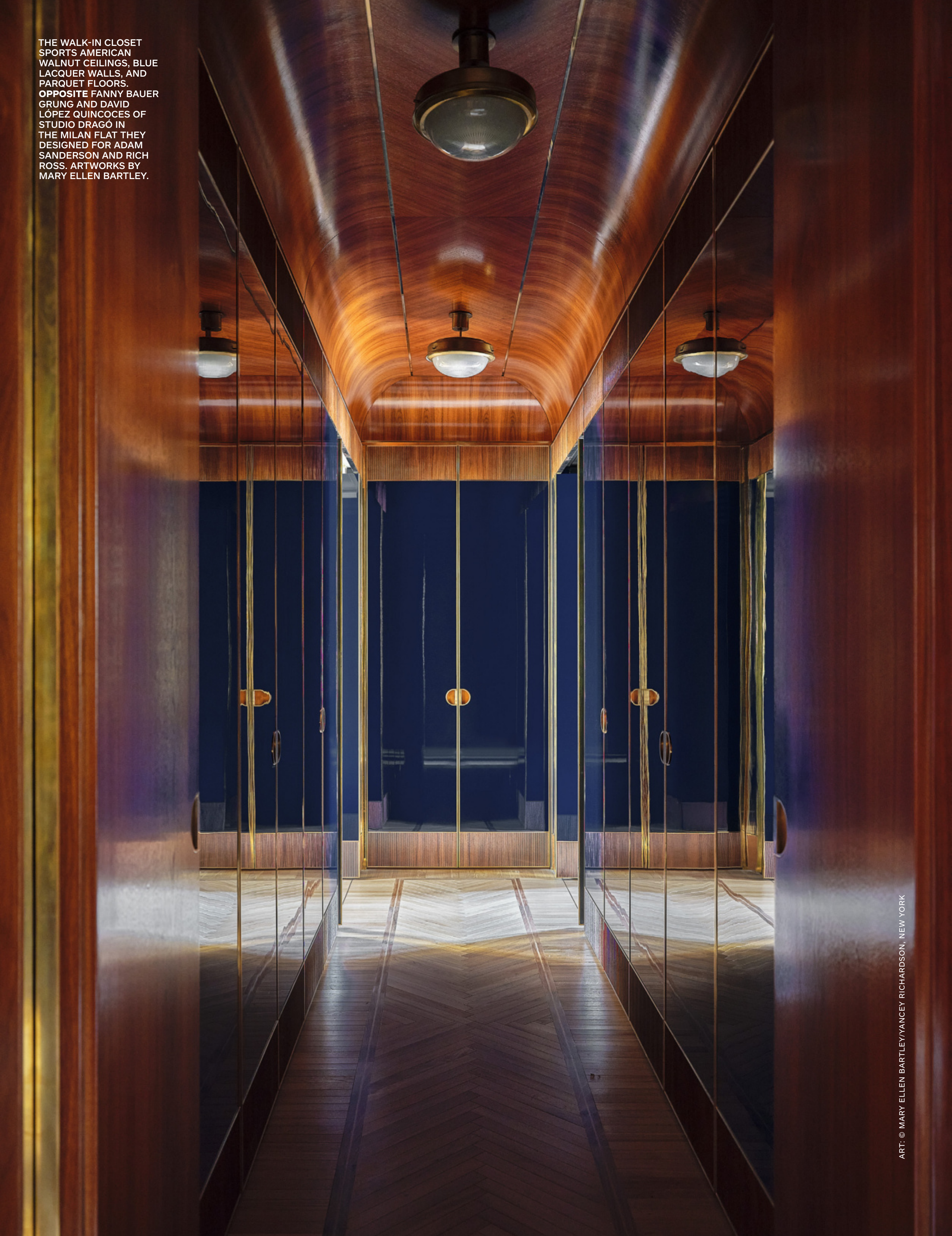
"Technology is tucked into everything," admits Scott, pointing to the hidden retractable screens in both the living and family rooms and the classic-looking but high-tech Yamaha Disklavier grand piano. And, fittingly for a couple who met on *Carpool Karaoke,* there's a serious karaoke setup concealed behind custom cabinetry in the living room.

"We had one trip when Jonathan didn't leave the house for two days," says Deschanel, laughing. "He was setting up the karaoke machine." AD



DESCHANEL, WEARING A SHUSHU/TONG DRESS AND ROGER VIVIER SHOES, IN THE ELEVATOR VESTIBULE, WHICH IS WRAPPED IN HOUSE OF HACKNEY'S HOLLYHOCKS WALLPAPER. **OPPOSITE LEFT** THE KITCHEN FEATURES AN ILVE INDUCTION RANGE, A CUSTOM HOOD DESIGNED BY SCOTT AND FABRICATED BY MODERN AIR, AND COUNTERTOPS, BACKSPLASH, AND SURROUND IN CEPPO BEIGE MARBLE FROM BAS STONE; CUSTOM MILLWORK IN BENJAMIN MOORE'S CABLE KNIT SWEATER. **OPPOSITE RIGHT** THE TERRACE IS FURNISHED WITH A FOUNTAIN AND FURNITURE FROM RH. LANDSCAPE DESIGN BY MANSCAPERS NY.

DESCHANEL: HAIR BY MICHAEL SILVA USING UNREALBYMSH; MAKEUP BY CHRISTOPHER ARDOFF AT ART-DEPARTMENT; SCOTT: GROOMING BY RACHEL TOLEDO USING DIOR.



THE WALK-IN CLOSET SPORTS AMERICAN WALNUT CEILINGS, BLUE LACQUER WALLS, AND PARQUET FLOORS. **OPPOSITE** FANNY BAUER GRUNG AND DAVID LÓPEZ QUINCOCES OF STUDIO DRAGÓ IN THE MILAN FLAT THEY DESIGNED FOR ADAM SANDERSON AND RICH ROSS. ARTWORKS BY MARY ELLEN BARTLEY.

ART: © MARY ELLEN BARTLEY/YANCEY RICHARDSON, NEW YORK

INSIDE JOB

STUDIO DRAGÓ TRANSFORMS A TURN-OF-THE-20TH-CENTURY MILANESE APARTMENT INTO A SLEEK PIED-À-TERRE FOR A STYLISH AMERICAN COUPLE WHO LOVE TO ENTERTAIN

TEXT BY **LAURA MAY TODD** PHOTOGRAPHY BY **GIULIO GHIRARDI** STYLED BY **GRETA CEVENINI**

A CUSTOM SOFA IN ROSE UNIACKE VELVET WITH A CARPET BY PETER MIKIC, COCKTAIL TABLES BY MASSIMILIANO LOCATELLI, GIO PONTI SCONCES, AND AN ANGELO LELLI CHANDELIER. THE ARTWORKS ARE BY MARY ELLEN BARTLEY.

ART: © HIROSHI SUGIMOTO. © WOLFGANG TILLMANS/MAUREEN PALEY, LONDON.

A common refrain about Milan is that its true beauty lies hidden behind closed doors—in manicured courtyards, art-filled private palazzi, and those marble-lined entryways for which the city is famous. In crafting a pied-à-terre for two former Hollywood executives, designers Fanny Bauer Grung and David López Quincoces of Studio Dragó (formerly Quincoces-Dragó Partners) took that idea indoors, creating a versatile apartment that, as Bauer Grung puts it, lives a "double life."

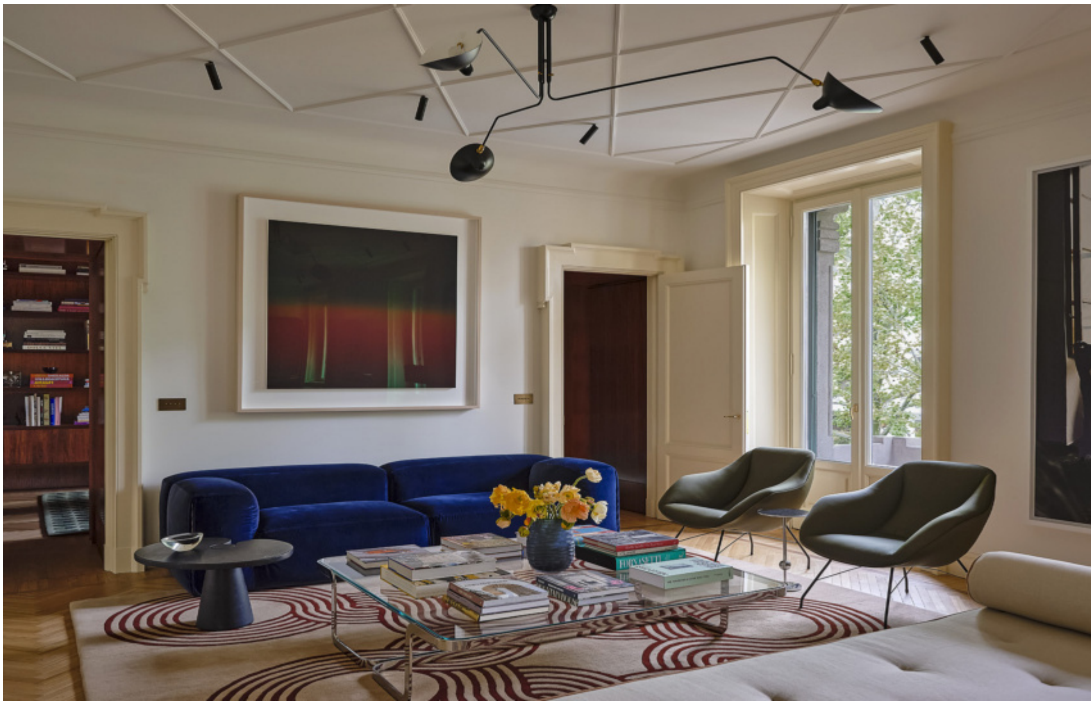
Before Italy, Adam Sanderson and Rich Ross's story began in New York, where the couple met while both working in media. After 35 years and a relocation to Los Angeles, "we are squarely in the next chapter," explains Sanderson, who fell in love with Italy after enrolling in an immersive language class in Bologna, which led to an extended stint in Milan. "It's the post-corporate, post-full-time job part of our lives," he adds. "That's when the idea of having a second home became front and center for us."

The pair wanted an address that was intimate yet cosmopolitan, and the Lombardy capital appealed to them for its urban pace and creative energy. When, after several years of searching, they eventually found their ideal retreat, a top-floor 1904 apartment just outside the historic center, they landed on a design studio that seemed equal parts capable and inspired.

Though neither Bauer Grung nor López Quincoces was born in Italy—she is Norwegian and he hails from Spain—their design language is firmly rooted in Milan, their longtime adopted home. "Nobody is more well-versed in Italian style than them," confirms Sanderson. "We started from that base, but they also brought in other influences. Fanny leans toward more serene, tranquil environments—she lets things breathe. While David is fanatical about every detail, from the parquet floors to the Piero Portaluppi–inspired ceiling decoration."

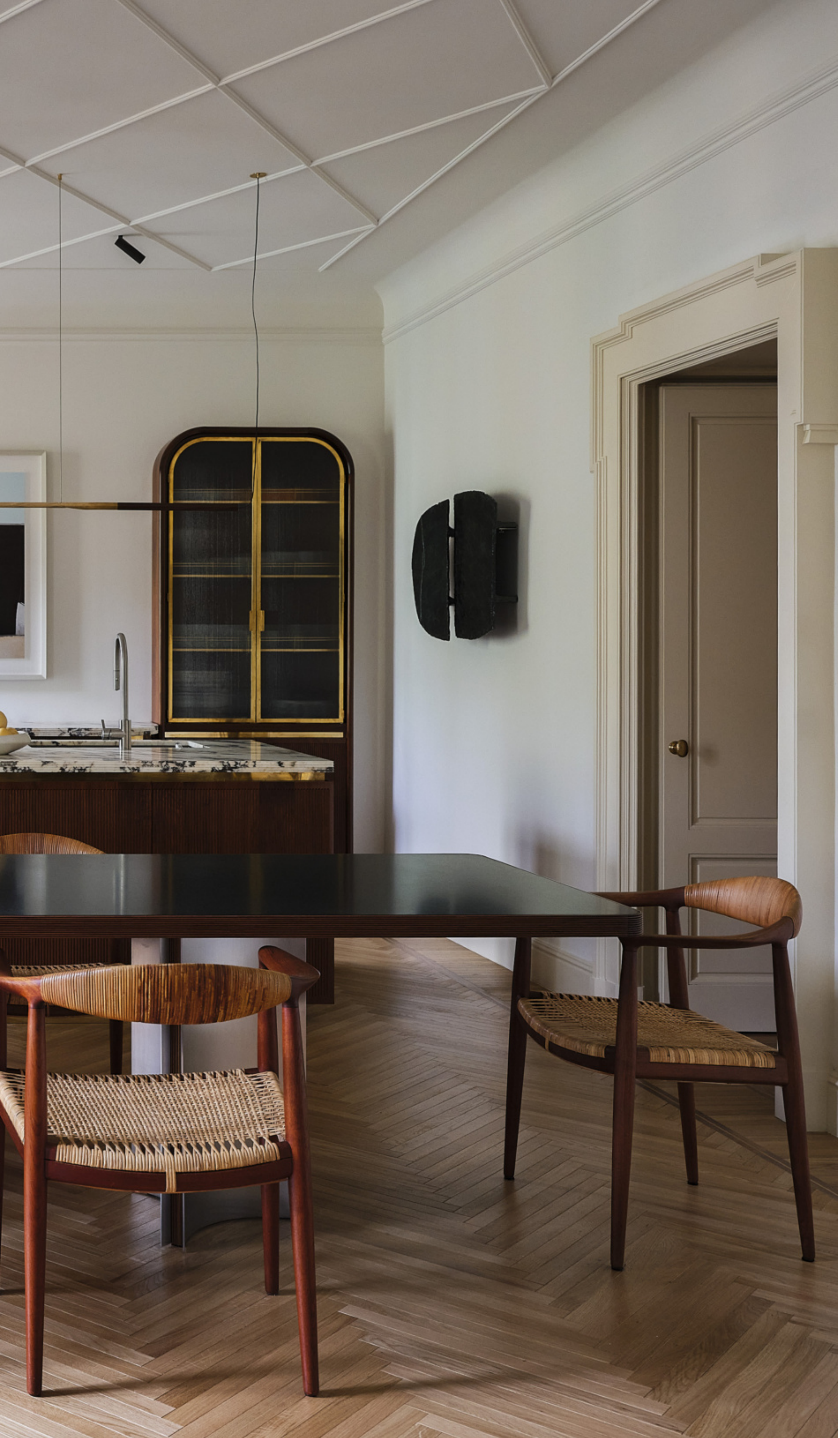
The 1,528-square-foot apartment had all the trappings of a classic Milanese flat—creaky wood floors, carved window frames with heavy shutters, patterned graniglia tiles—yet the 104-year-old former owner hadn't refreshed it in decades. "It had a lot of brown furniture and oil paintings," Sanderson says. Like many homes from that period, the plan centered on a long corridor, flanked by a series of compact rooms—practical for a large family, less so for a couple who loves to entertain.

Bauer Grung and López Quincoces began by rethinking the organization, knocking through the succession of small spaces to create a single, flowing living area, dining room, and kitchen, its four windows perfectly aligned with the sycamore

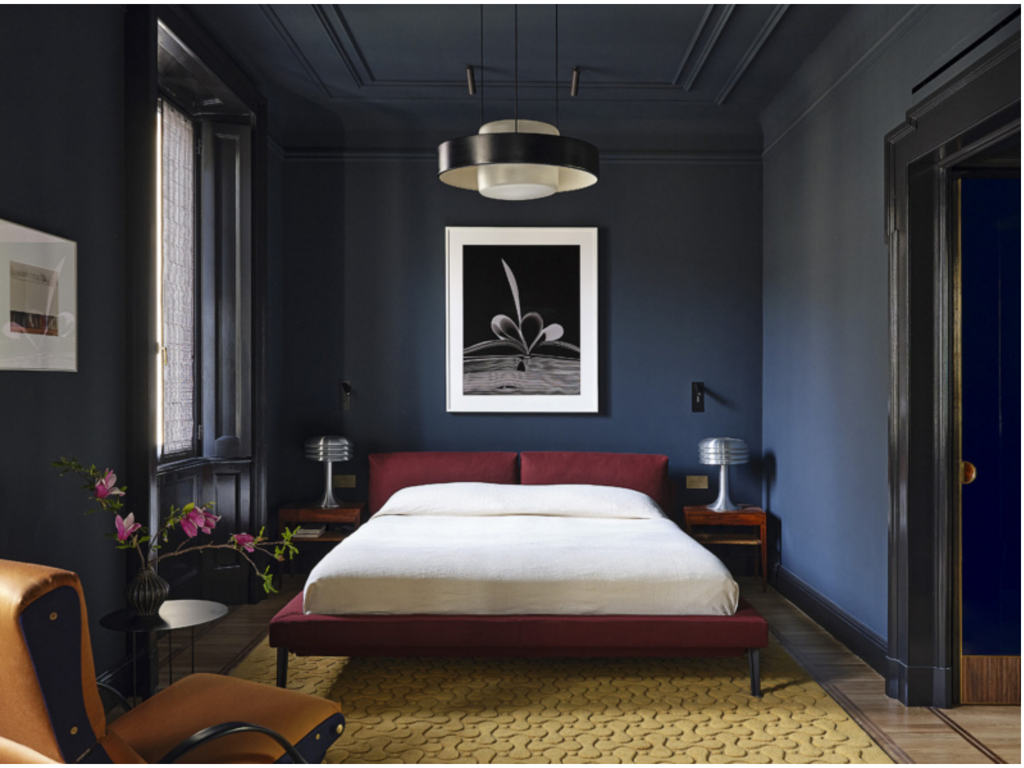


TOP IN THE LIVING ROOM, HANS-AGNE JAKOBSSON FLOOR LAMPS AND A VINTAGE ANGELO MANGIAROTTI DAYBED FACE A MARIO BELLINI SOFA FOR TACCHINI, A PAIR OF CARLO HAUNER AND MARTIN EISLER CHAIRS, AND A CUSTOM TABLE BY MARTA SALA ÉDITIONS (SHOWN ABOVE).

ART: © MARKUS BRUNETTI/YOSSI MILO, NEW YORK. © LIZ LARNER/REGEN PROJECTS, LOS ANGELES. THOMAS DEMAND/MATTHEW MARKS GALLERY.



HANS WEGNER CHAIRS SURROUND THE CUSTOM STEEL, WOOD, AND BLACK GRANITE DINING TABLE BY STUDIO DRAGÓ. BEHIND THEM, THE KITCHEN MIXES AMERICAN WALNUT, BRASS, AND CORCHIA VIOLA MARBLE. TWO WALNUT VITRINES FLANK A PAINTING BY THOMAS DEMAND; THE ARTWORK ON THE LEFT IS BY MARKUS BRUNETTI AND THE SCULPTURE ON THE RIGHT IS BY LIZ LARNER.



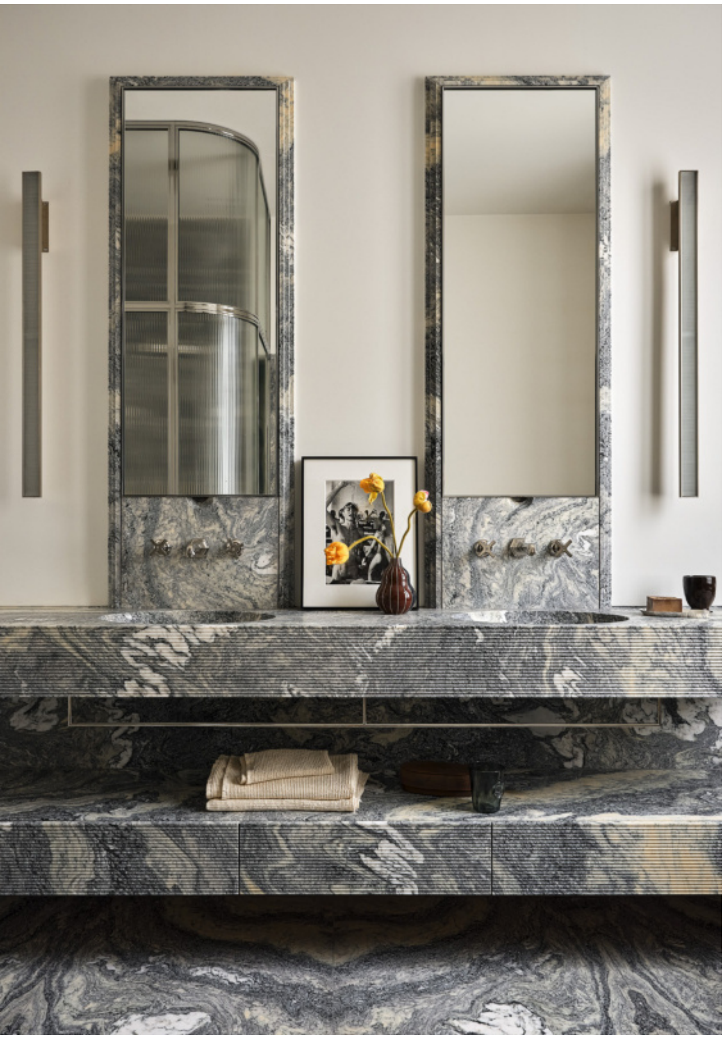
canopy just beyond. The orange-toned hardwood was replaced with pale herringbone parquet, while the decorative doorframes were heightened to match the apartment's new, more generous scale. "They wanted a Milanese apartment with a lot of masculine character woven into it. Classic flooring, strong marbles, and deep colors," Bauer Grung explains of the brief, which inspired them to line the primary bath with swirling gray Cipollino marble, trim the Corchia Viola–topped kitchen island with gleaming brass, and paint the bedroom, overlooking the quiet inner courtyard, a calming shade of navy, outlined in black.

The furniture fits in seamlessly, reading like a century-long survey of Italian design. In the living room, Mario Bellini's 1972 Le Mura sofa sits with a contemporary glass-and-steel cocktail table by Marta Sala Éditions and a 1953 daybed by Angelo Mangiarotti. Meanwhile, a 1955 armchair by Osvaldo Borsani anchors the bedroom and Gio Ponti sconces illuminate the study. To add a dash of color to several rooms, the couple commissioned a handful of graphic rugs from their interior-designer-friend Peter Mikic.

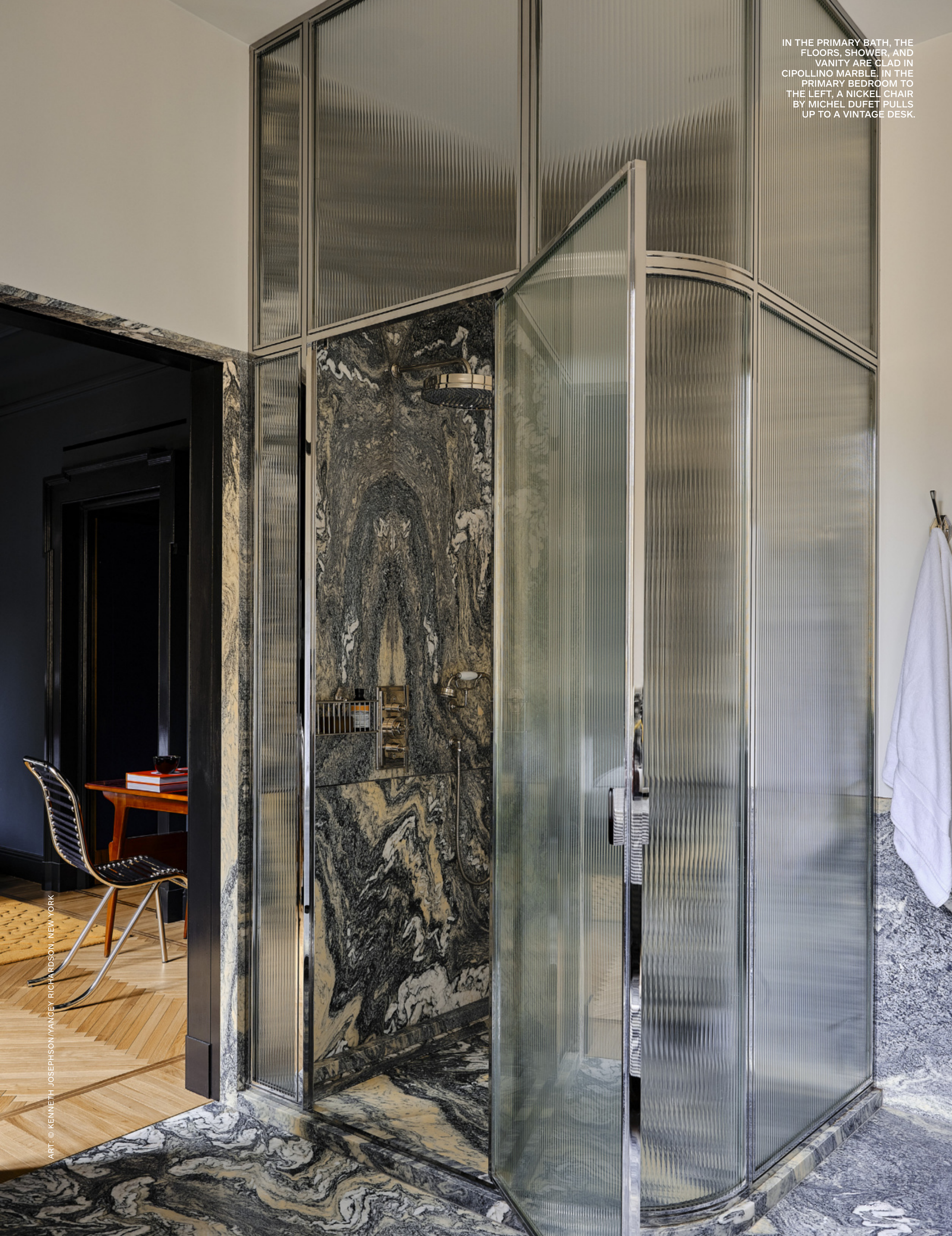
The home's most dramatic shift takes place in the study/spare bedroom, set between the mirror-lined entry and the sunlit, white-walled living room. Where the latter is light and airy, this smaller space is swathed in walnut boiserie that climbs the walls and curves outward at the cornice, embracing the ceiling with a warm, wood-lined canopy. When it's just Sanderson and Ross, it serves as a library and TV lounge—feet kicked up on a trio of brass-and-enamel cocktail tables by architect Massimiliano Locatelli. When guests stay over, the built-in bench extends into what may be the most sophisticated sofa bed ever conceived.

To preserve privacy without interrupting the apartment's flow, the architects employed a bit of spatial sleight of hand. Where the central hallway once ran, they built a walnut-lined walk-in closet—with midnight-blue lacquered fronts, fluted panels, and brass trim—that wouldn't be out of place on the Orient Express. Behind two of its cabinet doors, however, lie hidden passageways. When a guest is staying, Sanderson and Ross can slip from the entryway, through the closet, and into their sleeping quarters, or cross invisibly to the living room.

"When it's just the two of them, it's very open." Bauer Grung says. "But you can easily close off all the private areas. It gives the apartment a double life." AD



LEFT IN THE PRIMARY BATH, THE SCONCES ARE BY STUDIO DRAGÓ EDITIONS AND THE ARTWORK IS BY WILL McBRIDE. **ABOVE** IN THE PRIMARY BEDROOM, THE BED BY LIVING DIVANI, WRAPPED IN LORO PIANA WOOL, IS FLANKED BY SEVERIN HANSEN TABLES AND HANS-AGNE JAKOBSSON LAMPS. THE PENDANT LIGHT IS BY BRUNO GATTA, THE ARMCHAIR IS BY OSVALDO BORSANI, AND THE ART IS BY KENNETH JOSEPHSON (ABOVE BED) AND LUIGI GHIRRI.



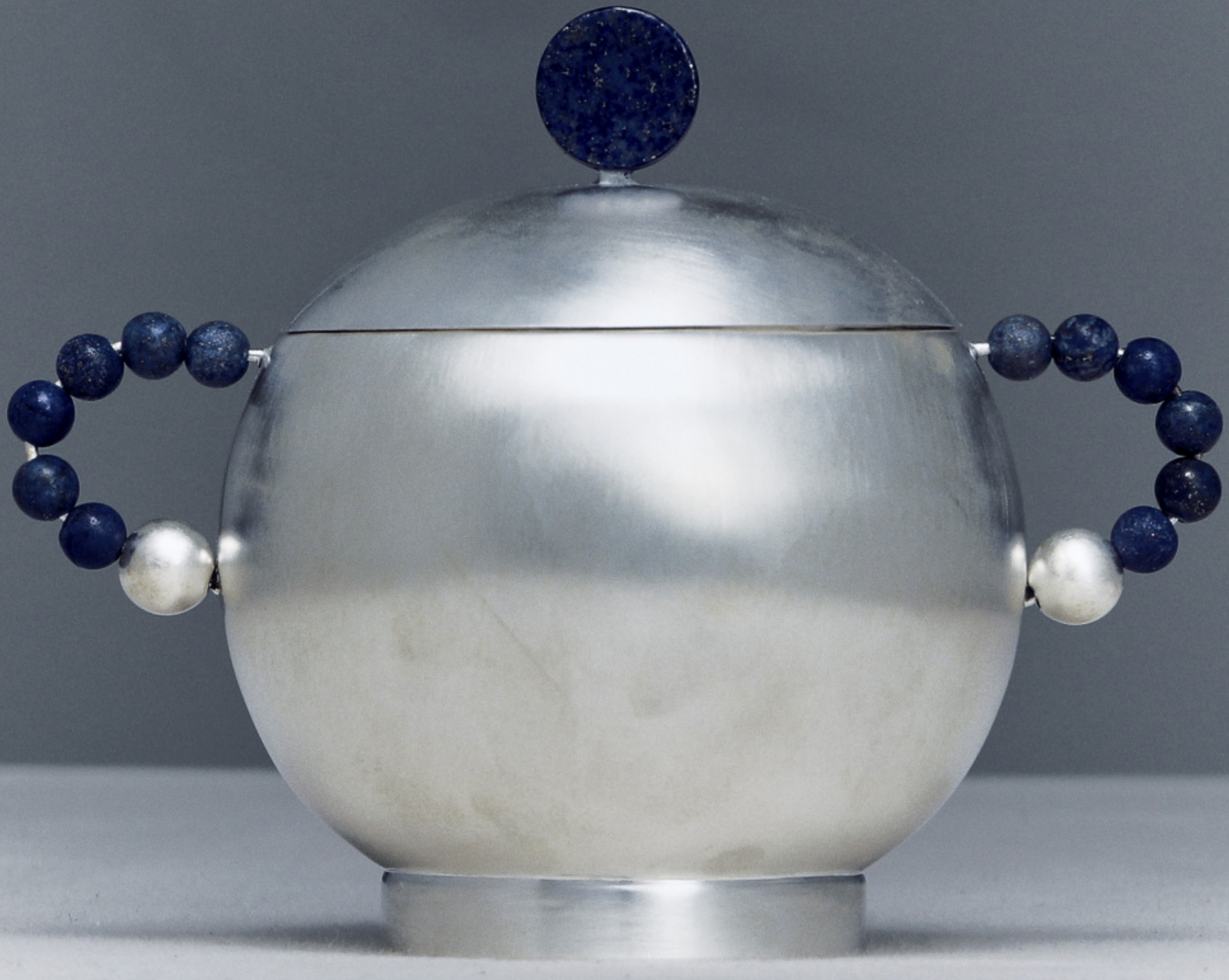
IN THE PRIMARY BATH, THE FLOORS, SHOWER, AND VANITY ARE CLAD IN CIPOLLINO MARBLE. IN THE PRIMARY BEDROOM TO THE LEFT, A NICKEL CHAIR BY MICHEL DUFET PULLS UP TO A VINTAGE DESK.

ART. © KENNETH JOSEPHSON/YANCEY RICHARDSON, NEW YORK

Polished Acts

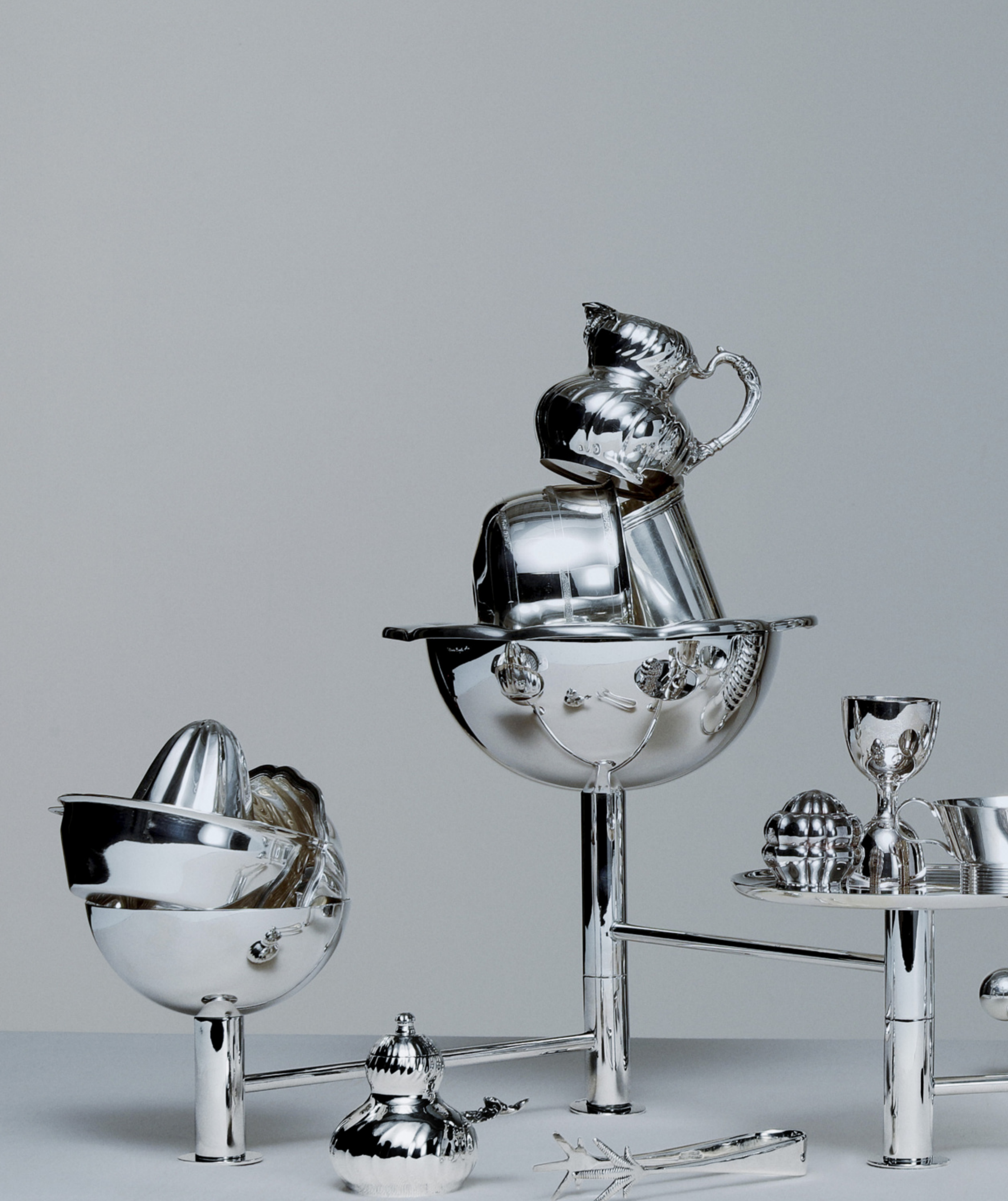
Rediscovering silver for the contemporary table, today's top makers are putting fresh spins on age-old craft. Here, our favorite finds shine in the metal of the moment

PRODUCED BY **MADELINE O'MALLEY** PHOTOGRAPHY BY **FUJIO EMURA** STYLED BY **SASHA VERYOVKA**

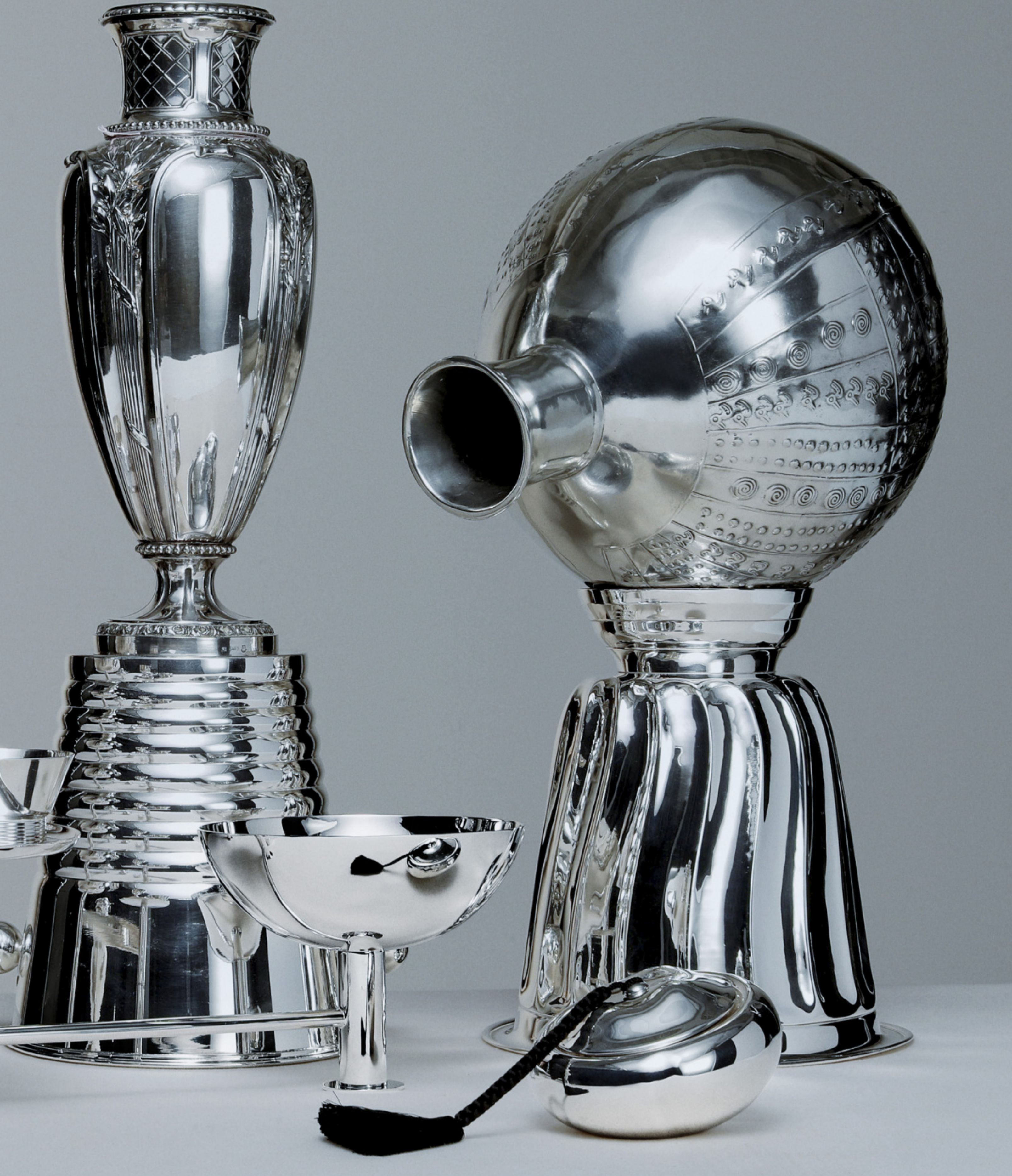


SUGAR PERLINA BY NATALIA CRIADO.

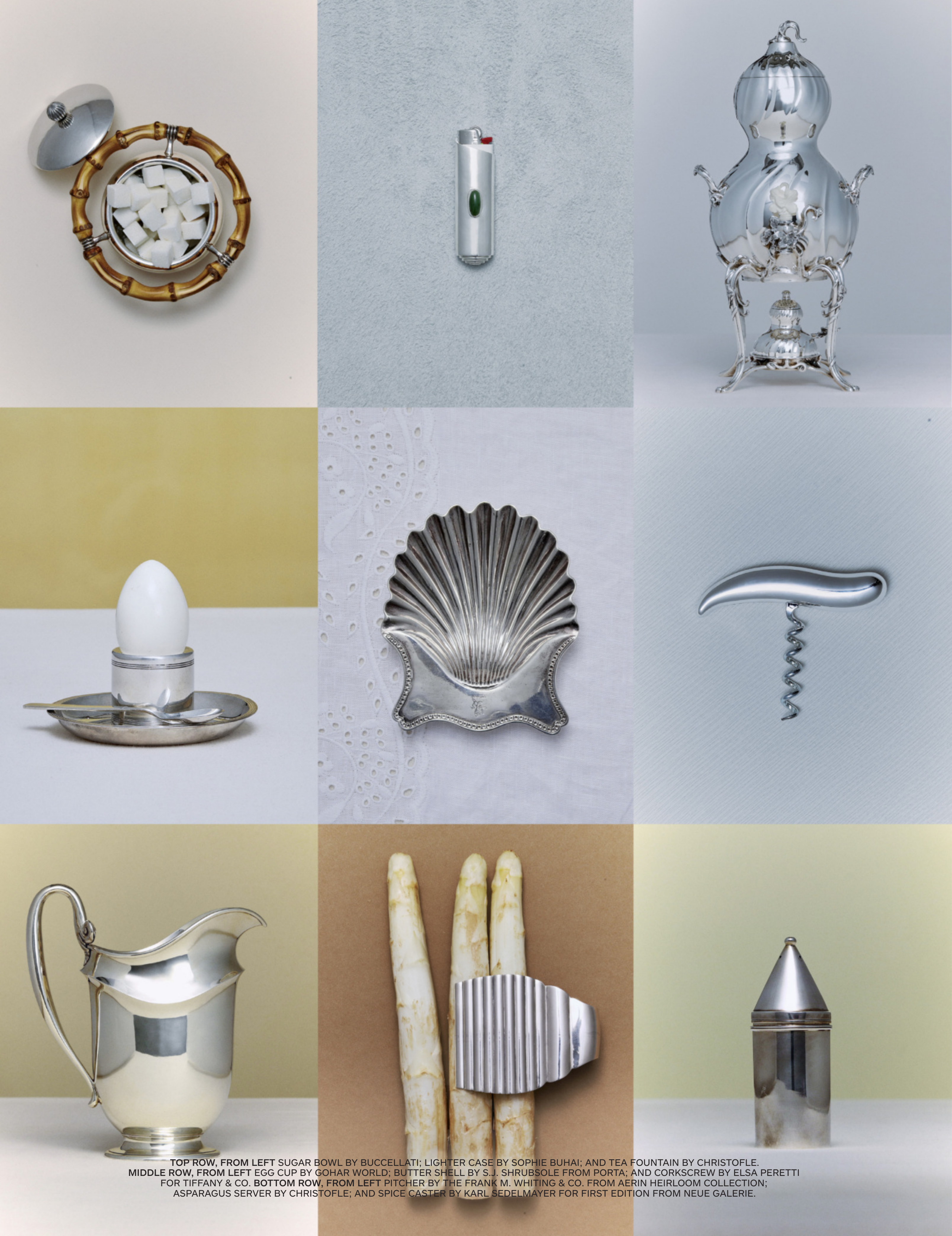
CONSERVA TIN BY HEATH WAGONER.



AN APERITIF SERVICE FROM HOUSES & PARTIES DISPLAYS (LEFT) A LEMON JUICER FROM HUDSON GRACE AND A BOWL FROM AERIN HEIRLOOM COLLECTION; (CENTER) A BOWL BY ALEV SIESBYE FOR PUIFORCAT, A CREAMER BY CHRISTOFLE, AND A JULEP CUP FROM PORTA; AND (RIGHT) A JOSEF HOFFMANN FOR WIENER SILBER MANUFACTUR WINE STOPPER FROM NEUE GALERIE, A DOUBLE JIGGER FROM HOUSES & PARTIES, AND A TEACUP BY GOHAR WORLD. IN FOREGROUND, BURNER FROM TEA SET BY CHRISTOFLE AND ICE TONGS FROM HOUSES & PARTIES.



A VASE BY CHRISTOFLE BALANCES ON AN ICE BUCKET FROM HUDSON GRACE (LEFT) AND A SILVER PEWTER URN BY ESTRID ERICSON FOR SVENSKT TENN RESTS ATOP AN ICE BUCKET FROM HUDSON GRACE (RIGHT). IN FOREGROUND, A PUMPKIN BOX BY ELSA PERETTI FOR TIFFANY & CO.



TOP ROW, FROM LEFT SUGAR BOWL BY BUCCELLATI; LIGHTER CASE BY SOPHIE BUHAI; AND TEA FOUNTAIN BY CHRISTOFLE. **MIDDLE ROW, FROM LEFT** EGG CUP BY GOHAR WORLD; BUTTER SHELL BY S.J. SHRUBSOLE FROM PORTA; AND CORKSCREW BY ELSA PERETTI FOR TIFFANY & CO. **BOTTOM ROW, FROM LEFT** PITCHER BY THE FRANK M. WHITING & CO. FROM AERIN HEIRLOOM COLLECTION; ASPARAGUS SERVER BY CHRISTOFLE; AND SPICE CASTER BY KARL SEDELMAYER FOR FIRST EDITION FROM NEUE GALERIE.

VASE BY RALPH LAUREN HOME.

Four years ago, when the artist Simone Bodmer-Turner bought a turn-of-the-century farmhouse in western Massachusetts, it wasn't immediately clear what she had set in motion. Country life beckoned. Barns needed attention. Before long, she put her Brooklyn-based ceramics practice on pause, closing the studio where she made her sought-after sculptural white vases. Separated from her usual means of production, she took the opportunity to widen her scope, making the bronze lighting, lacquered-wood tables, and silk-and-steel screen featured in "A Year Without a Kiln," her 2024 solo show at New York City's Emma Scully Gallery. At home, she turned a third-floor room into a studio for maquettes and prototypes, anchored by a worktable crafted by her partner in work and life, Scott MacDonough. Come winter, the space proved to be more than a creative refuge. "It was the warmest room of the house," Bodmer-Turner says.

This past February, the artist finally fired back up the kilns—there's one installed in a barn on the property, roomy enough for her ceramic chairs and lamps, another small one in the basement, and two more in the production facility she set up in a former mill building nearby. From that new space she's been fine-tuning bowls, plates, cups, and candlesticks, all part of her first tableware collection, set to launch this winter. "I want them to be the in-between of sturdy and elegant," Bodmer-Turner says, showing off a test run of dishes that are destined to become just a hair thinner with a more uniform glaze. "They get this really lovely feel from passing back and forth between the wheel and hand-building."

To play a role in everyday meals is something of a homecoming for Bodmer-Turner. A child of Berkeley, California, she spent her early career working in restaurant kitchens, on farms, and at a start-up that connected local growers and bakers with city folk. "It felt important to reengage with what I was doing before," she says of this interplay between land and food. Meanwhile, she's taken up pruning, hoping to coax scraggly apple trees toward a distant future harvest. It's an exercise in patience and a window into her slow-burn creative drive.

The studio's site-specific plaster installations are another example of that unfolding evolution. MacDonough, a trained engineer with a background in sculpture and photography, joined earlier this year as the director of interiors—though his informal support can be traced back to 2022, when he helped troubleshoot the execution of an eight-foot-tall mirror headed to Emma Scully's Design Miami booth. "Little by little, projects came in where Simone needed some structural advice," MacDonough says of their complementary modes. "I admire her ability to see shapes and to understand how that fits into a living environment." He often translates her hand-formed maquettes into large-scale reliefs, like the undulating fireplace surround sitting in the upstairs studio, destined for a Brooklyn project by the interior designer Sebastian Zuchowicki; or the topographical ceiling the couple installed in a NoHo apartment, featuring a stalactite-like drop that has inspired a pendant lamp debuting in early 2026.

After making her name with a solo practice, Bodmer-Turner has enjoyed seeing how "sharing a vision and letting other people into the process strengthens rather than dilutes it." At her new production space, she's exploring different techniques for tableware with Justine Barrett Figura, her director of ceramic development. The wide-mouth Spade Vessels, which launched earlier this year, for example, use a new porcelain recipe by Barrett Figura; and with her input, Bodmer-Turner is introducing colored glazes on a series of mirrors headed to Emma Scully Gallery in October. Even the parade of recent houseguests has been its own kind of fodder. "We've been so busy that I'm just like, 'Come over—we'll feed you whatever we can find,'" Bodmer-Turner says. In turn, "it's been feeding the work." AD

SIMONE BODMER-TURNER AND SCOTT MACDONOUGH WITH THEIR DOG, MORT, IN THEIR WESTERN MASSACHUSETTS STUDIO (SIMONEBODMERTURNER.COM).

Change of Scenery

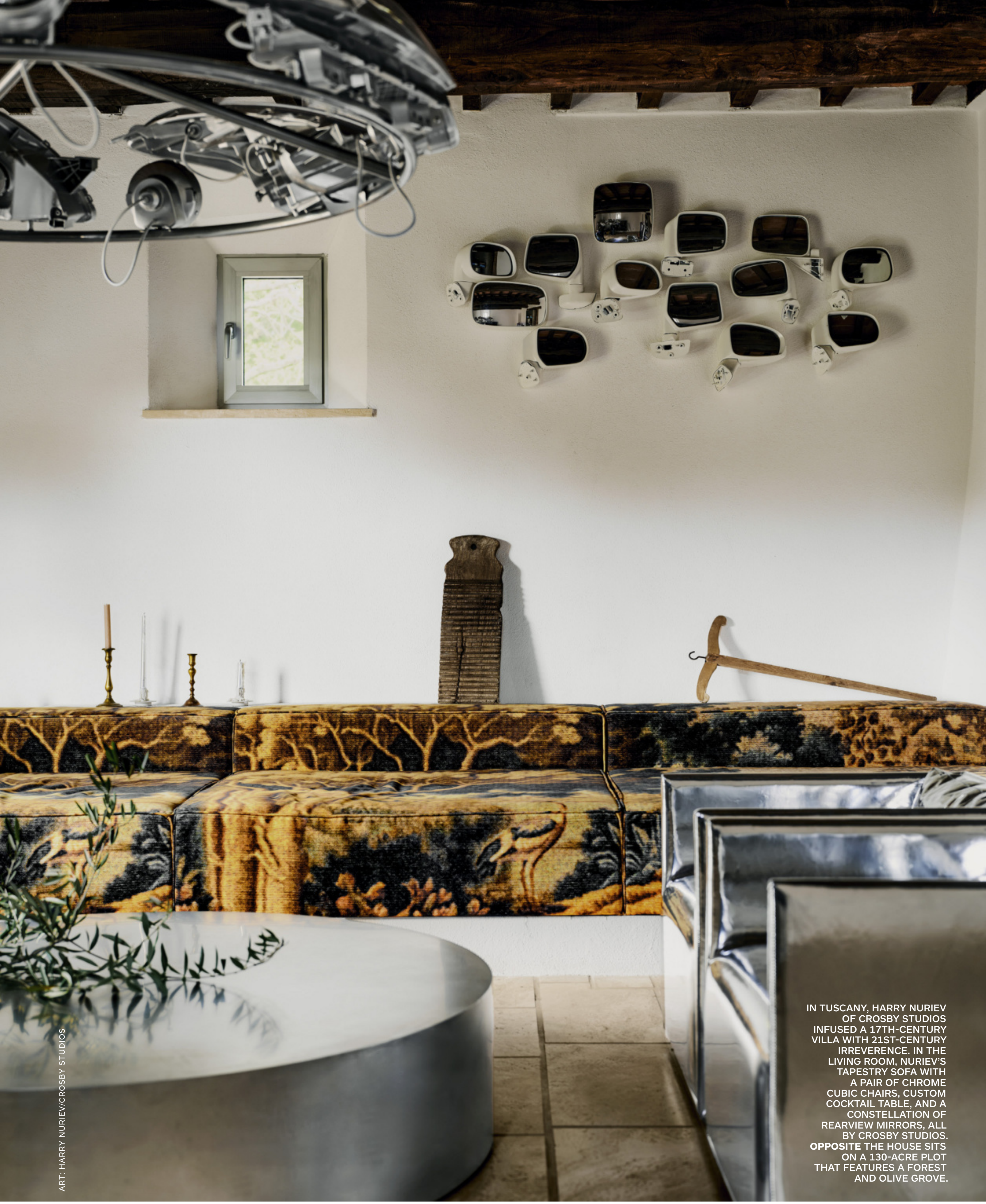
TRADING NEW YORK CITY FOR RURAL MASSACHUSETTS, ARTIST *SIMONE BODMER-TURNER* HAS SETTLED INTO HER NEW HOME STUDIO, EXPANDING HER CREATIVE PRACTICE WITH PARTNER IN WORK AND LIFE, *SCOTT MacDONOUGH*

TEXT BY **LAURA REGENSDORF**
PHOTOGRAPHY BY **CHRIS CHURCHILL**

THE SIMPLE LIFE

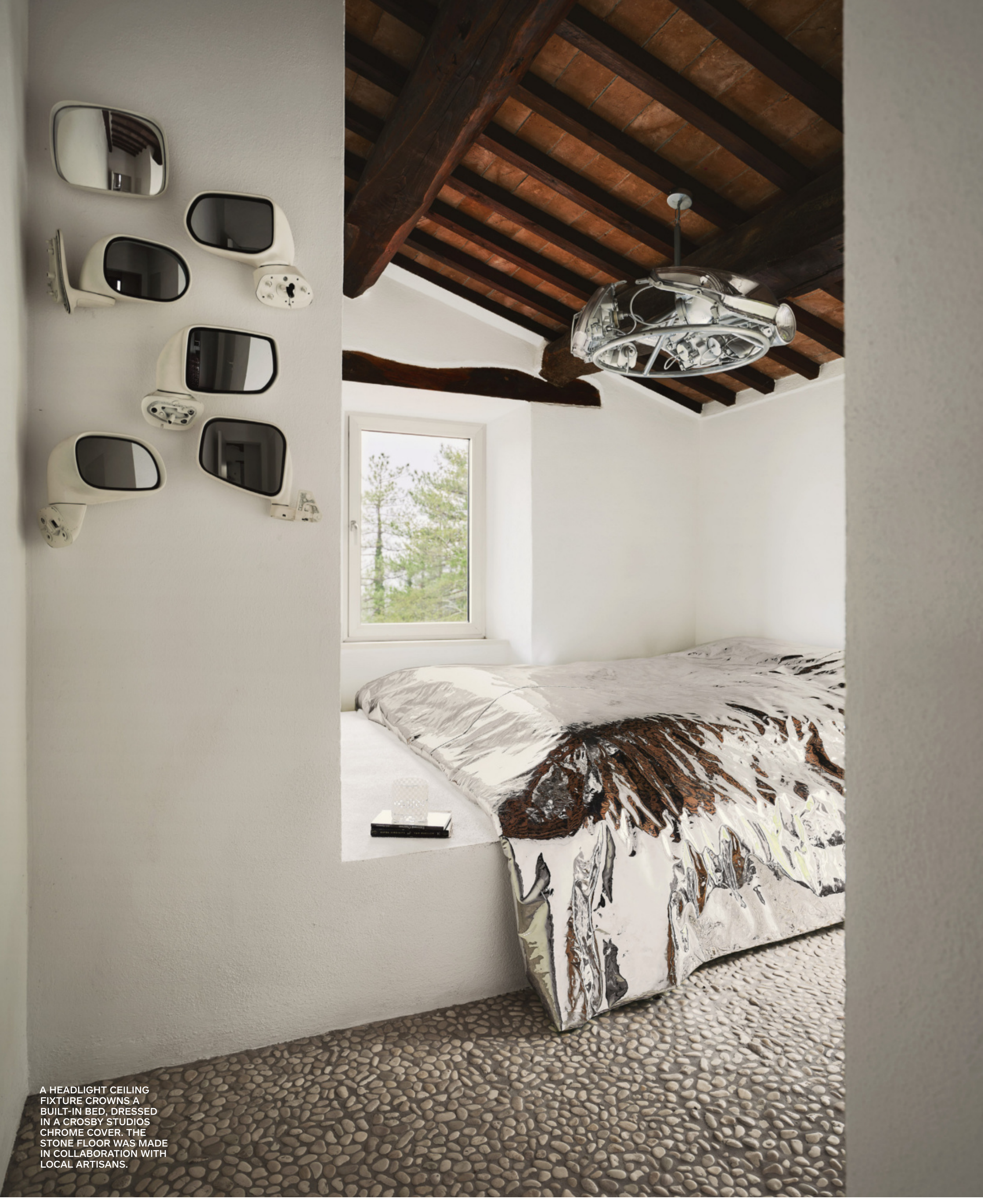
IN TUSCANY, CROSBY STUDIOS' *HARRY NURIEV* AND *TYLER BILLINGER* HAVE TURNED A 17TH-CENTURY FARMHOUSE INTO A FABULOUSLY FREAKY AGRARIAN FANTASIA

TEXT BY **HANNAH MARTIN** PHOTOGRAPHY BY **LUDOVIC BALAY** STYLING BY **SARAH DE BEAUMONT**



IN TUSCANY, HARRY NURIEV OF CROSBY STUDIOS INFUSED A 17TH-CENTURY VILLA WITH 21ST-CENTURY IRREVERENCE. IN THE LIVING ROOM, NURIEV'S TAPESTRY SOFA WITH A PAIR OF CHROME CUBIC CHAIRS, CUSTOM COCKTAIL TABLE, AND A CONSTELLATION OF REARVIEW MIRRORS, ALL BY CROSBY STUDIOS. **OPPOSITE** THE HOUSE SITS ON A 130-ACRE PLOT THAT FEATURES A FOREST AND OLIVE GROVE.

ART: HARRY NURIEV/CROSBY STUDIOS



A HEADLIGHT CEILING FIXTURE CROWNS A BUILT-IN BED, DRESSED IN A CROSBY STUDIOS CHROME COVER. THE STONE FLOOR WAS MADE IN COLLABORATION WITH LOCAL ARTISANS.

NESTLED ON A 130-ACRE PROPERTY outside of Roccalbegna, a medieval Tuscan village sandwiched between rocky cliffs, an old stone house looks like something out of a dream. "It's almost like a postcard picture," says designer Harry Nuriev, who has redesigned the place as a family home for himself, his partner, Tyler Billinger, and Tyler's parents. Inside, well, that's another story. "We wanted to give it a twist—the Crosby touch," he says with his shy smile.

For Nuriev, the Russian talent behind Crosby Studios, such aesthetic tropes are an invitation. Since he entered the spotlight in 2016, he has stuffed a sofa with Balenciaga castoffs, made collectible furniture covered in denim, realized a carved wood credenza shaped like an office printer, and stitched boxer briefs into a bedcover. People love it or they hate it. But either way, it hums with a sense of right now. Nuriev, who moves quickly and finds like-minded collaborators in the fashion world, says simply, "I get bored."

Unsatisfied with most descriptions of his work, Nuriev came up with his own term: transformism. "We live in an era of infinite data," he explains. "Everything has already been explored. Now, instead of trying to innovate, we are repurposing and reevaluating the things around us." Alongside Billinger, his partner and the CMO of Crosby Studios, Nuriev has taken on one of their most ambitious transformations yet: the Tuscan villa.

Nuriev had always wanted to bring Billinger's Bay Area parents—Nina and Salvatore Marra—to this part of Italy. "California is really inspired by Tuscany—the architecture, the landscape—I really feel this parallel," he explains. So for Nina's birthday in 2021 they went there as a family. "Everyone fell in love," reports Billinger, whose mother's side hails from northern Italy. "We ended up with a place there in a month."

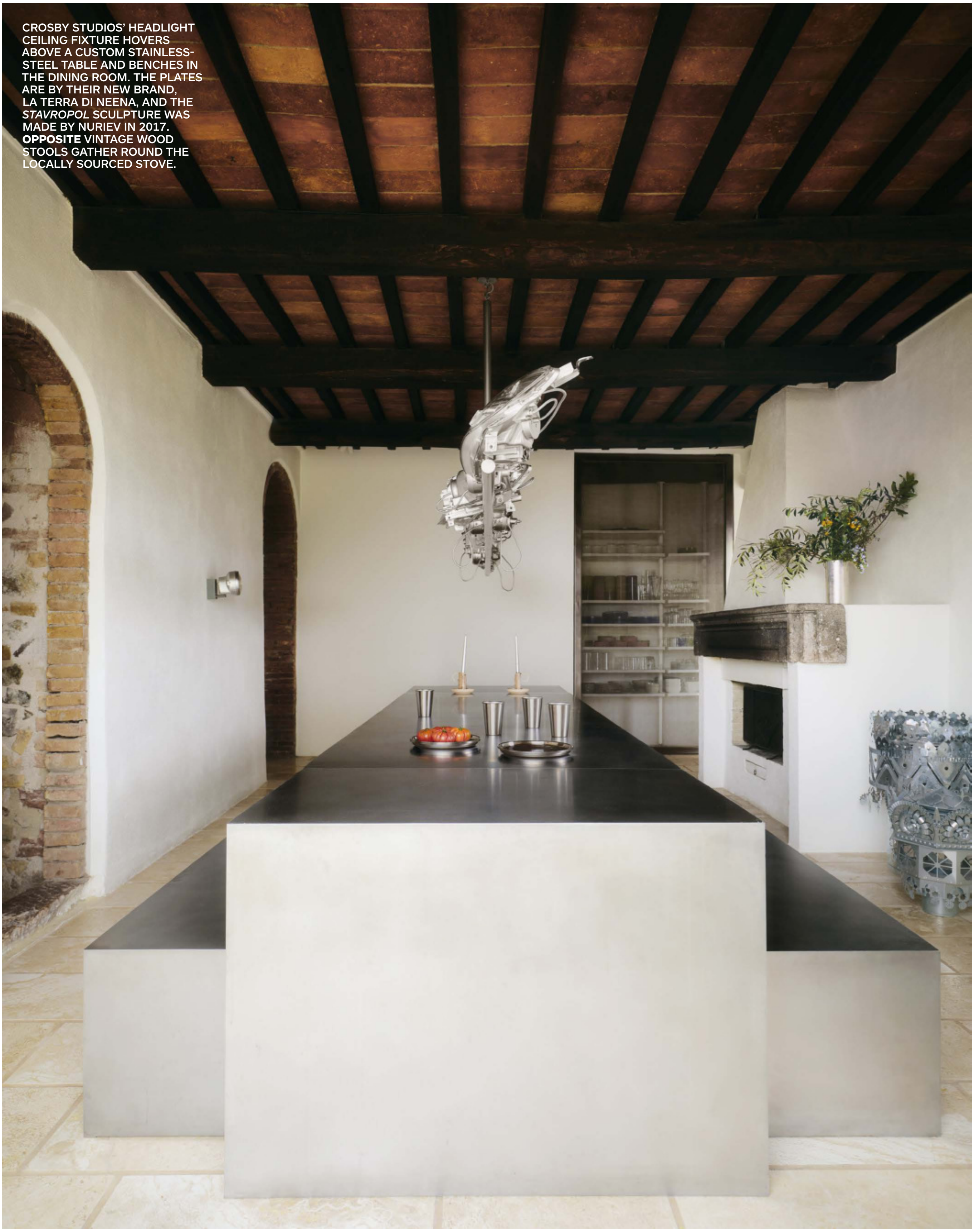
The erstwhile farmhouse turned bed and breakfast sat on a property with about 1,000 olive trees. That wasn't part of their criteria but, Nuriev asks, "What's the expression? When you have lemons, you make lemonade?" For their second act, the recently retired Marras would become olive farmers, restoring the grounds to working order and living at the villa for more than half of the year to oversee production. "We started learning from scratch through online classes; we even got a tractor," Nuriev says. Four years in, at Milan Design Week in April, they unveiled their first batch of organic extra-virgin olive oil, sold under their new label La Terra di Neena, a play on Billinger's mother's name.

While the parents worked the land, Nuriev cultivated the interiors that, in his words, "act as a bridge between California

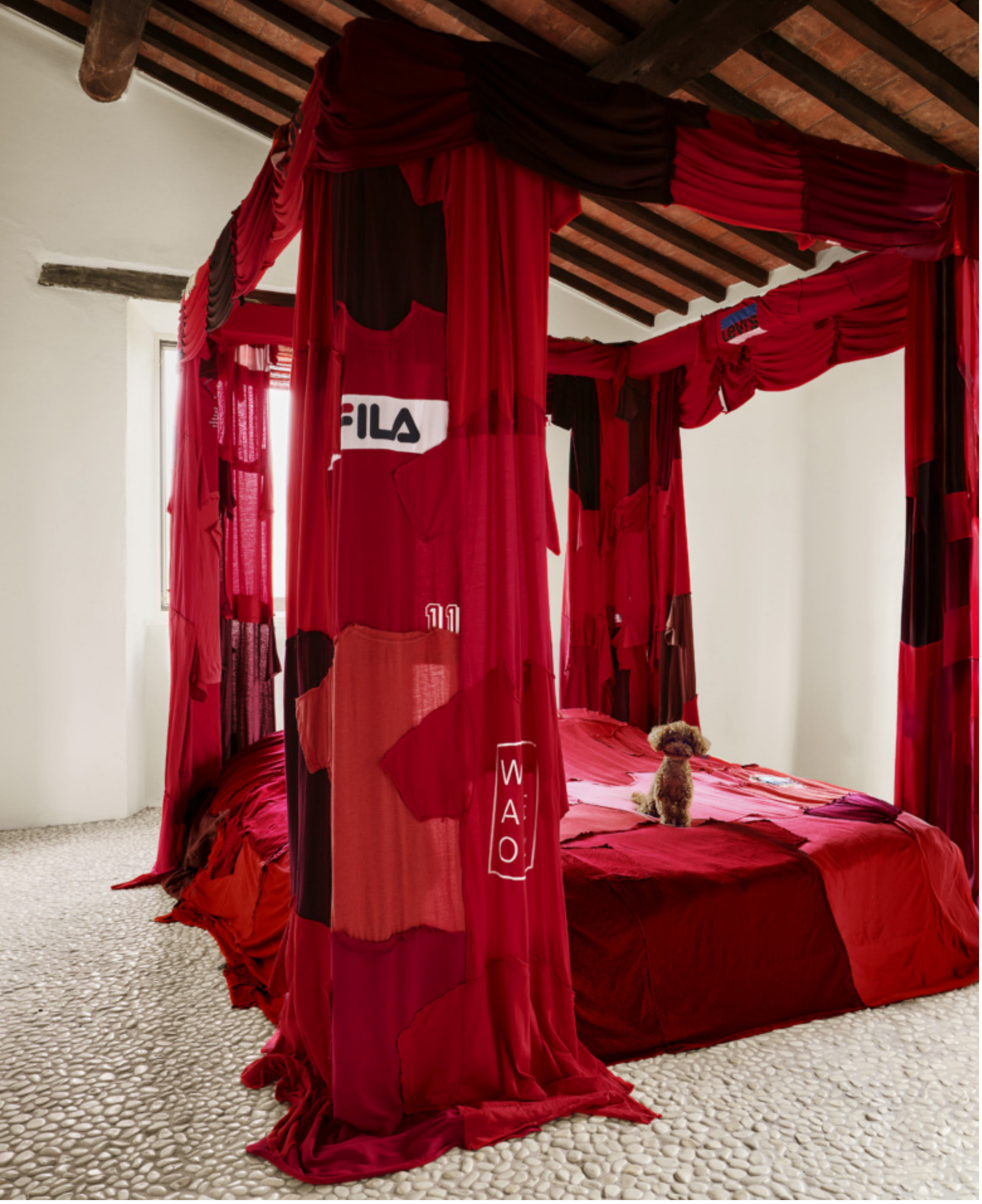
"IT'S ALMOST LIKE A POSTCARD PICTURE," SAYS *HARRY NURIEV* OF THE PROPERTY. "WE WANTED TO GIVE IT A TWIST—THE CROSBY TOUCH."

ABOVE NURIEV, LEFT, AND BILLINGER IN THE KITCHEN, BOTH WEARING BALENCIAGA PANTS WITH T-SHIRTS—NURIEV'S IS BY LA TERRA DI NEENA; BILLINGER'S IS BY THE FRANKIE SHOP.

ART: HARRY NURIEV/CROSBY STUDIOS



CROSBY STUDIOS' HEADLIGHT CEILING FIXTURE HOVERS ABOVE A CUSTOM STAINLESS-STEEL TABLE AND BENCHES IN THE DINING ROOM. THE PLATES ARE BY THEIR NEW BRAND, LA TERRA DI NEENA, AND THE *STAVROPOL* SCULPTURE WAS MADE BY NURIEV IN 2017. **OPPOSITE** VINTAGE WOOD STOOLS GATHER ROUND THE LOCALLY SOURCED STOVE.



"WE'RE BECOMING A PART OF THE COMMUNITY HERE," SAYS *TYLER BILLINGER*. "OUR NEIGHBORS COME OVER FOR LUNCH; ONE OF THEM BRINGS US FRESH EGGS."

and Tuscany." They embraced many of the original details of the home—its rustic wooden ceiling beams, its natural travertine tiles—while replacing the floors on the second level with smooth river stones, hand-laid by artisans. Those traditional elements make his "Crosby touch" all the more electrifying.

"I bring in things from different environments that don't belong to interior design and try to place them in a decorative way," explains Nuriev, who calls Marcel Duchamp "my biggest teacher." In this house, ready-made car parts become Crosby-style flourishes. Headlights are gutted, rewired, and welded together into imposing, steampunk chandeliers; rearview mirrors are applied to walls in constellations that Nuriev compares to "those small French mirrors that people collect." Yes, he means the coveted creations of Line Vautrin. Those reflectors hang above another reference to French decorative arts—a sofa wrapped in velvet, printed with Nuriev's AI-assisted nod to a 19th-century tapestry.

Questions about value course through Nuriev's practice, where everyday objects—sometimes even detritus—are promoted to luxury status. In the primary bedroom, Nuriev created his own mad riff on a canopy bed by stitching together a patchwork of old red T-shirts. "I like the idea that 120 different people who didn't know each other decided to buy red T-shirts—and then decided to sell them," Nuriev explains. None of them are his—he doesn't really wear red. "In a way, this is very traditional. But it's probably the last thing you'd expect in a farmhouse in Tuscany."

Around the house, the vernacular palette of wood and stone is amped up with a Crosby Studios hallmark: silver metals. The 14-foot-long dining table and benches are made from stainless steel, matching the custom kitchen island. Nuriev even sourced a silver metal toilet ("I'm obsessed") from a company that supplies appliances for public restrooms. "It's a back-of-the-house material," he says of his stainless-steel predilection, which he also translates into Mylar-esque textiles, "but I like to bring it to the front."

Nuriev and Billinger don't quite blend into the village, with their fashion-forward ensembles and teacup poodle, Mishka. "It's a little bit like *The Simple Life,*" says Nuriev, referencing the hit 2000s reality show in which Paris Hilton and Nicole Richie were plopped into a rural American town. But they've been taken in by the locals all the same. "We're becoming a part of the community here," says Billinger. "Our neighbors come over for lunch; one of them brings us fresh eggs." With expansive grounds to explore, the couple relishes their days in nature, hiking the property, swimming in the river, serving dinner on stainless-steel dishes. Tuscany, it turns out, agrees with them. AD

ABOVE THE PRIMARY BEDROOM'S CANOPY BED IS HUNG WITH CURTAINS MADE FROM APPROXIMATELY 120 RECYCLED RED T-SHIRTS. **OPPOSITE** A STAINLESS-STEEL TABLE AND CHROME FOLDING STOOLS BY CROSBY STUDIOS OVERLOOK THE PROPERTY, WITH LANDSCAPE DESIGN BY ANNA ANDREYEVA.

ART: HARRY NURIEV/CROSBY STUDIOS

Magic

AT HOME IN MEXICO CITY, *MIKE DIAZ* CONJURES A FANTASTICAL VISION GROUNDED IN HISTORY

A CONVERSATION WITH decorative artist Mike Diaz careens from Mexican Baroque and Art Deco, to Japanese Mingei folk art, and on to ancient Rome, with a stop in Bolivia for a survey on the Neo-Andean architecture movement. Recently, from the comfort of the Mexico City apartment that he shares with his wife, Maria Videl, and their chihuahua, Luigi, he's been lauding the virtues of Georgian classicism—especially the stately homes of 18th-century British architect William Kent.

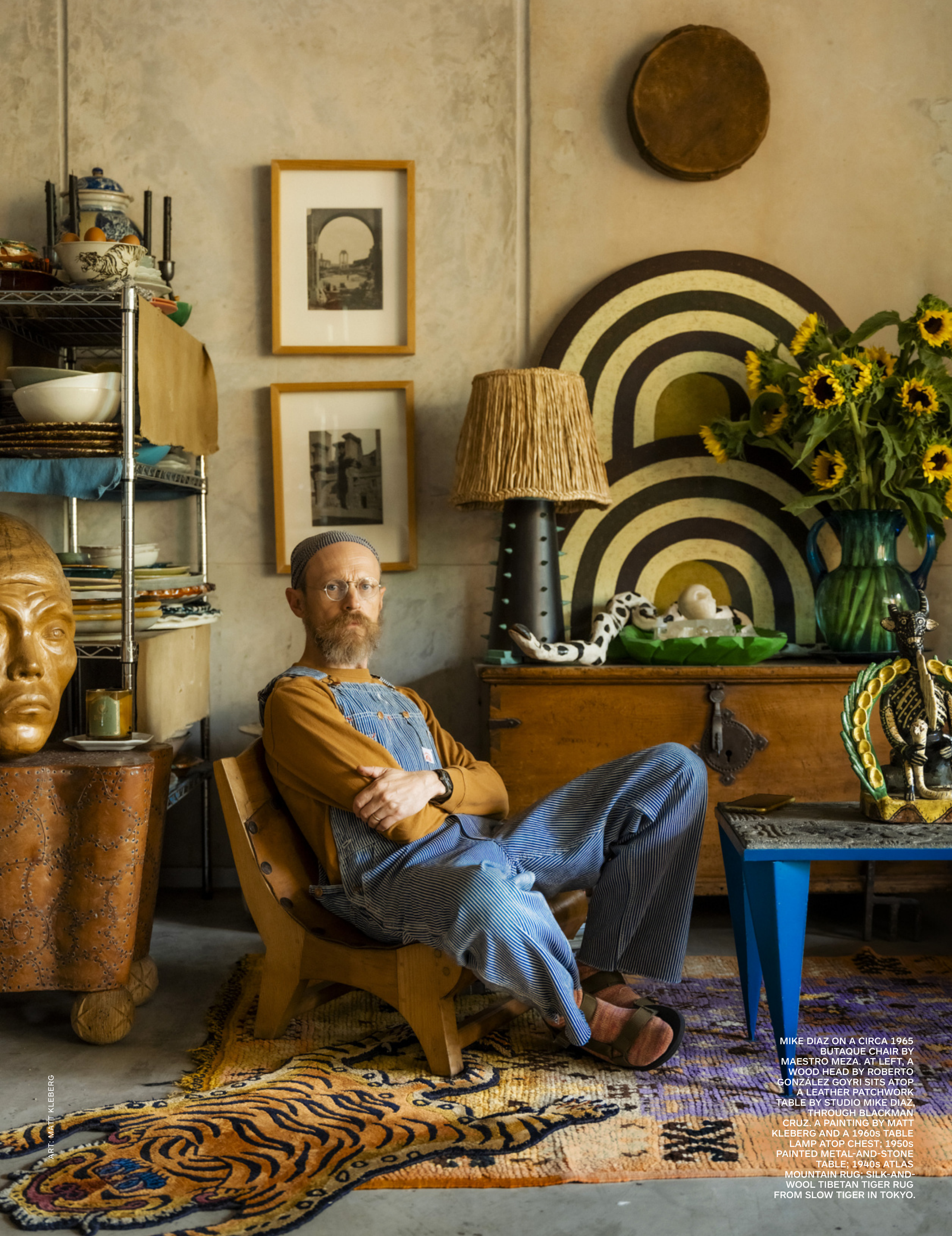
Diaz's encyclopedic design knowledge comes from avid travel, infectious passion, and a keen eye that expresses itself in his idiosyncratic furniture designs. His disparate and devoted clientele includes designers David Netto, Pamela Shamshiri, Fern Santini, and Alex Papachristidis. Tastemaking photographer Douglas Friedman has 10 Diaz pieces. Design enthusiast Kevin Kwan, the best-selling novelist of the *Crazy Rich Asians* trilogy is also a fan. "Mike's exquisite objects subvert norms," Kwan says of the appeal. "He's like the anti-designer."

David Cruz, whose Blackman Cruz gallery represents Diaz in Los Angeles, met him nearly 30 years ago when Diaz was an antiques dealer specializing in rustic, bold, and opulent antique furniture and folk art from Latin America and the Mediterranean, a secret source for designers in Europe, Japan, and the United States. When Diaz began creating his own designs, Cruz appreciated the historic riffs and the ecclesiastical aesthetic. "Mike's designs are visceral and brave," Cruz says. "He doesn't care about trends or what's going on around him. He's confident in his point of view."

Restraint is not part of Diaz's visual vocabulary. His Hutton mirror features 22k gold-leaf spikes, the Sabaudia daybed has wings reminiscent of vintage car fins, and the Jujuy Trastero cabinet features horns. These whimsical improvisations also have a deliberate formality resulting in pieces that Diaz imagines should have existed historically. Designer Ryan Lawson, another admirer, says, "When you see Mike's work it has a sense that it has always been there, like you've stumbled upon some kind of historic relic."

Realism

TEXT BY **STACIE STUKIN** PHOTOGRAPHY BY **MAUREEN M. EVANS**



MIKE DIAZ ON A CIRCA 1965 BUTAQUE CHAIR BY MAESTRO MEZA. AT LEFT, A WOOD HEAD BY ROBERTO GONZÁLEZ GOYRI SITS ATOP A LEATHER PATCHWORK TABLE BY STUDIO MIKE DIAZ, THROUGH BLACKMAN CRUZ. A PAINTING BY MATT KLEBERG AND A 1960s TABLE LAMP ATOP CHEST; 1950s PAINTED METAL-AND-STONE TABLE; 1940s ATLAS MOUNTAIN RUG; SILK-AND-WOOL TIBETAN TIGER RUG FROM SLOW TIGER IN TOKYO.

ART: MATT KLEBERG

THE CURVACEOUS CHEST OF DRAWERS IN THE BEDROOM WAS MADE BY DIAZ AS A WEDDING GIFT FOR HIS WIFE, MARIA VIDEL. PAIR OF 1980s MEXICAN EQUIPAL CHAIRS FROM APATZINGÁN, MICHOACÁN; 1940s RED-PAINTED AND LEATHER-TOPPED TABLE ATTRIBUTED TO DESIGNER GIORGIO BELLOLI; VINTAGE RUGS FROM ARTESANÍAS LAS PALLAS IN PERU. OTHER OBJECTS INCLUDE A WOOD SPHERE EXERCISE SEAT BY STUDIO MIKE DIAZ, A TRIPTYCH OF HALLUCINOGENIC DRAWINGS BY ROSITA RELÁMPAGO, AND A PRISMATIC PHOTOGRAPH BY FERNANDO ETULAIN.

ART: FERNANDO ETULAIN/CHIC BY ACCIDENT; ROSITA RELÁMPAGO.

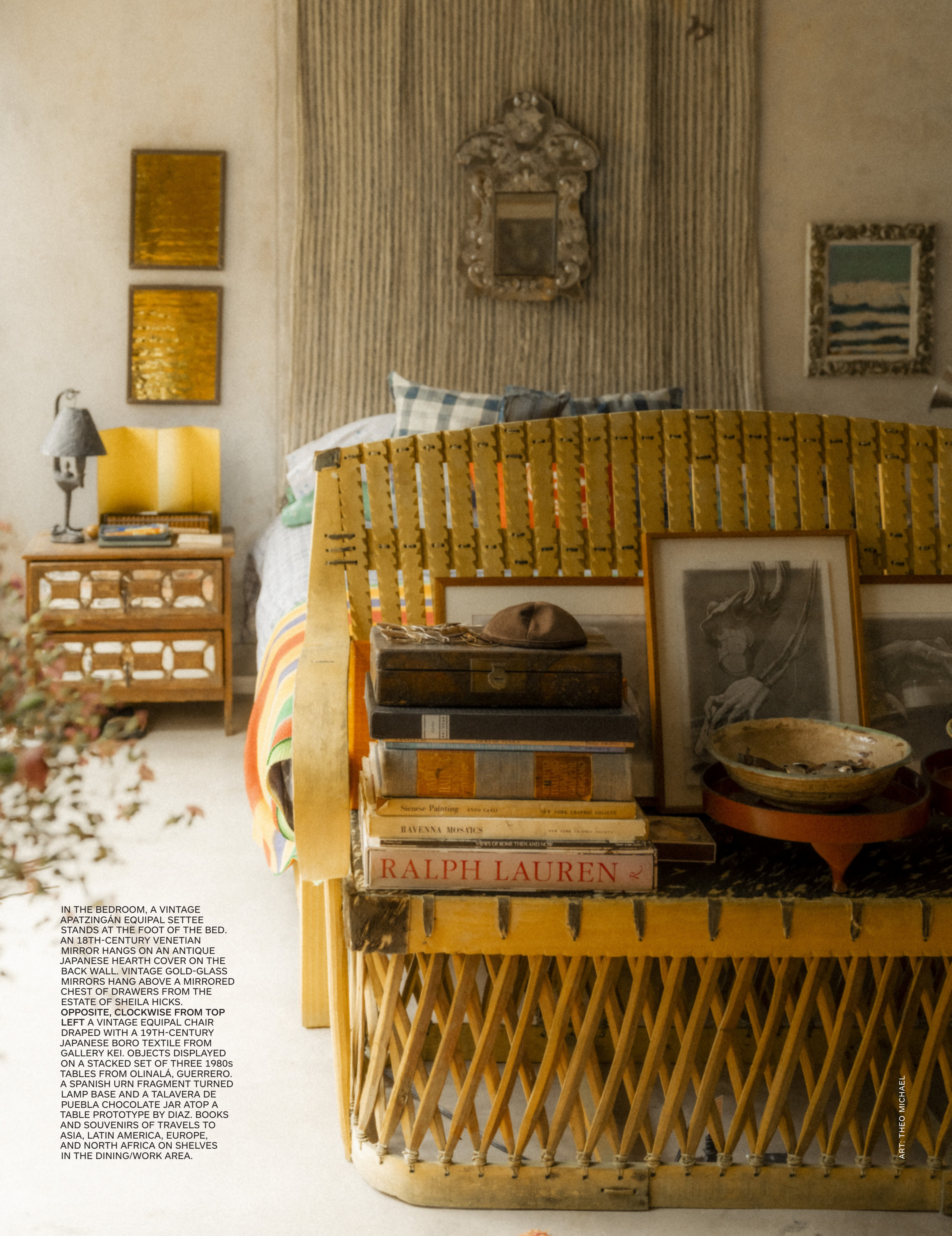
“I LIKE MAGICAL CONNOTATIONS,” DIAZ SAYS. “NOWADAYS, NOBODY TALKS ABOUT MYSTERY. SOPHISTICATION MEANS RESTRAINT, AND I FIND THAT SAD.”

His Mexico City apartment is an exuberant expression of this panoply of influences, filled with objects he’s collected on travels through Mexico, Italy, Japan, and across South America. There’s a textile collection, including a trove of Japanese boro and folk textiles, 1930s Tonalá pottery, and books stacked in every room. The furniture includes Mexican pieces like a William Spratling Butaque chair, an iron-and-stone table from the home of painter and architect Juan O’Gorman, and a chair by the Taxco jeweler Hector Aguilar, alongside European pieces like an 18th-century Venetian mirror that hangs in the bedroom. “People always tell me my look is really layered,” Diaz deadpans. “I’m layering because I need a receptacle to put everything. I have a shopping addiction, and I’m kind of hoarder.”

There’s an intentional playfulness to his “layered” style apparent in his folk-art collection. A painted snake figure, bought from a Taxco street vendor, slithers on a chest next to a contemporary ceramic lamp; and a woven grasshopper from Michoacán, a gift from a late friend, poses as a side table holding more books. A handwoven Nepalese silk-and-wool rug in the image of a tiger splays on the floor, and a fanciful animal-shaped candlestick is placed beside a vintage Oaxacan cobalt vase filled with processional wands.

“I dislike modernism that oversimplifies and makes us look at ourselves as a liability. It takes away the fun and magic of being alive,” Diaz says. “I like magical connotations, I like to look at things that have eyeballs, and at animals. Nowadays, nobody talks about mystery. Sophistication means restraint, and I find that sad.”

The apartment also showcases prototypes of Diaz’s own designs,



IN THE BEDROOM, A VINTAGE APATZINGÁN EQUIPAL SETTEE STANDS AT THE FOOT OF THE BED. AN 18TH-CENTURY VENETIAN MIRROR HANGS ON AN ANTIQUE JAPANESE HEARTH COVER ON THE BACK WALL. VINTAGE GOLD-GLASS MIRRORS HANG ABOVE A MIRRORED CHEST OF DRAWERS FROM THE ESTATE OF SHEILA HICKS. **OPPOSITE, CLOCKWISE FROM TOP LEFT** A VINTAGE EQUIPAL CHAIR DRAPED WITH A 19TH-CENTURY JAPANESE BORO TEXTILE FROM GALLERY KEI. OBJECTS DISPLAYED ON A STACKED SET OF THREE 1980s TABLES FROM OLINALÁ, GUERRERO. A SPANISH URN FRAGMENT TURNED LAMP BASE AND A TALAVERA DE PUEBLA CHOCOLATE JAR ATOP A TABLE PROTOTYPE BY DIAZ. BOOKS AND SOUVENIRS OF TRAVELS TO ASIA, LATIN AMERICA, EUROPE, AND NORTH AFRICA ON SHELVES IN THE DINING/WORK AREA.

ART: THEO MICHAEL

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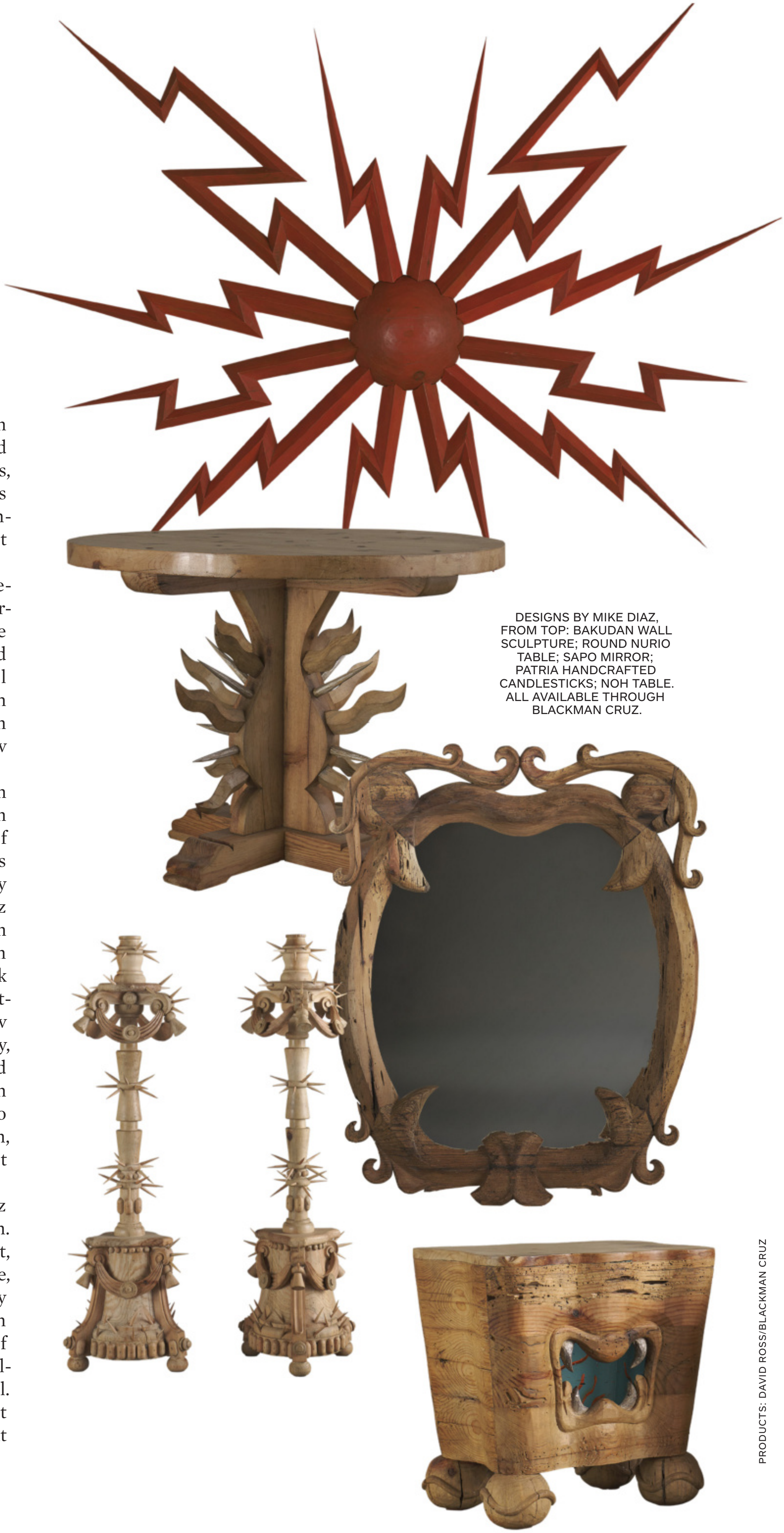
> “MIKE’S DESIGNS ARE VISCERAL AND BRAVE,” SAYS GALLERIST *DAVID CRUZ*. “HE’S CONFIDENT IN HIS POINT OF VIEW.”

manufactured by artisans in Michoacán and Guerrero, Mexico, out of upcycled pine salvaged from dilapidated structures, some as old as 300 years. The pieces are hand-carved and finished sustainably with beeswax and linseed oil that enhance the natural grain of the wood.

“These days so much in design is prescribed with technology. Things are perfectly milled and carved, but seeing the hand in Mike’s work is compelling and humanizing especially when the level of perfectionism in interiors can reach extreme levels,” says Kate Rheinstein Brodsky, who represents Diaz in New York City at her shop, KRB.

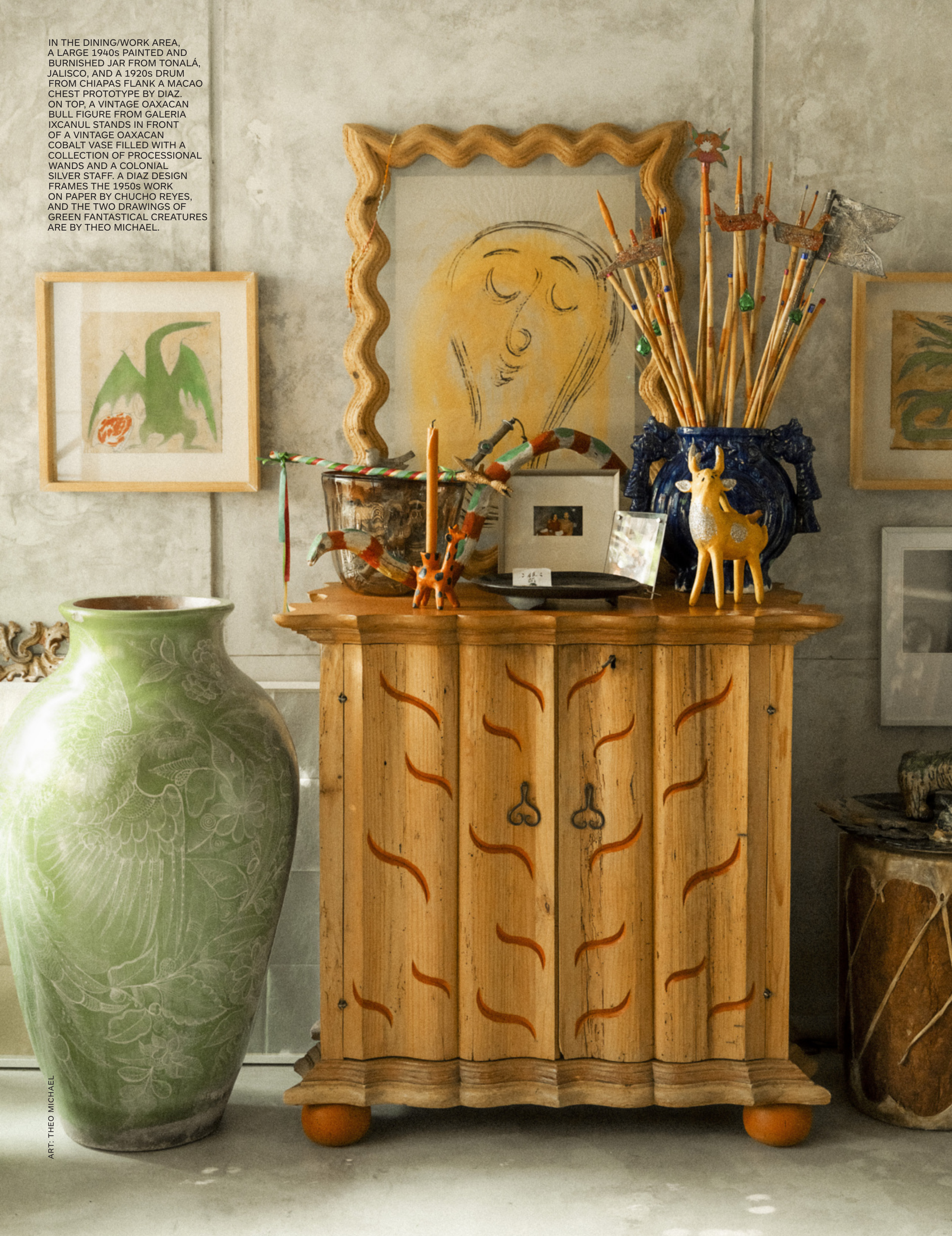
The couple’s art collection, driven by Videl’s sense of color (she works in fashion), includes an important pair of 19th-century Korean Minhua drawings found in Tokyo and a sculpted head by Guatemalan artist Roberto González Goyri, a purchase that traveled home in their carry-on luggage. A pair of green creatures by artist Theo Michael flank one of Videl’s favorite pieces, a paint-and-ink drawing of a transcendent yellow spirit being released from a dying body, by Mexican artist Chucho Reyes acquired from his estate. “That painting puts me in a good mood,” says Videl, who likens it to Dr. Seuss. “When I die, next to my coffin, instead of putting a portrait, please put that painting.”

On the living room ceiling Diaz placed a giant sunburst of his own design. “When you come down the stairs at night, the light from the street hits it from above, and it creates a spooky shadow. It’s very cinematic,” says Videl of the carving, an homage to the mystical manifestations of God seen on the church and temple ceilings the couple frequent when they travel. For Diaz, it’s a ceremonial gesture that he’s taken into his home, a reminder that we are all part of something bigger.



DESIGNS BY MIKE DIAZ, FROM TOP: BAKUDAN WALL SCULPTURE; ROUND NURIO TABLE; SAPO MIRROR; PATRIA HANDCRAFTED CANDLESTICKS; NOH TABLE. ALL AVAILABLE THROUGH BLACKMAN CRUZ.

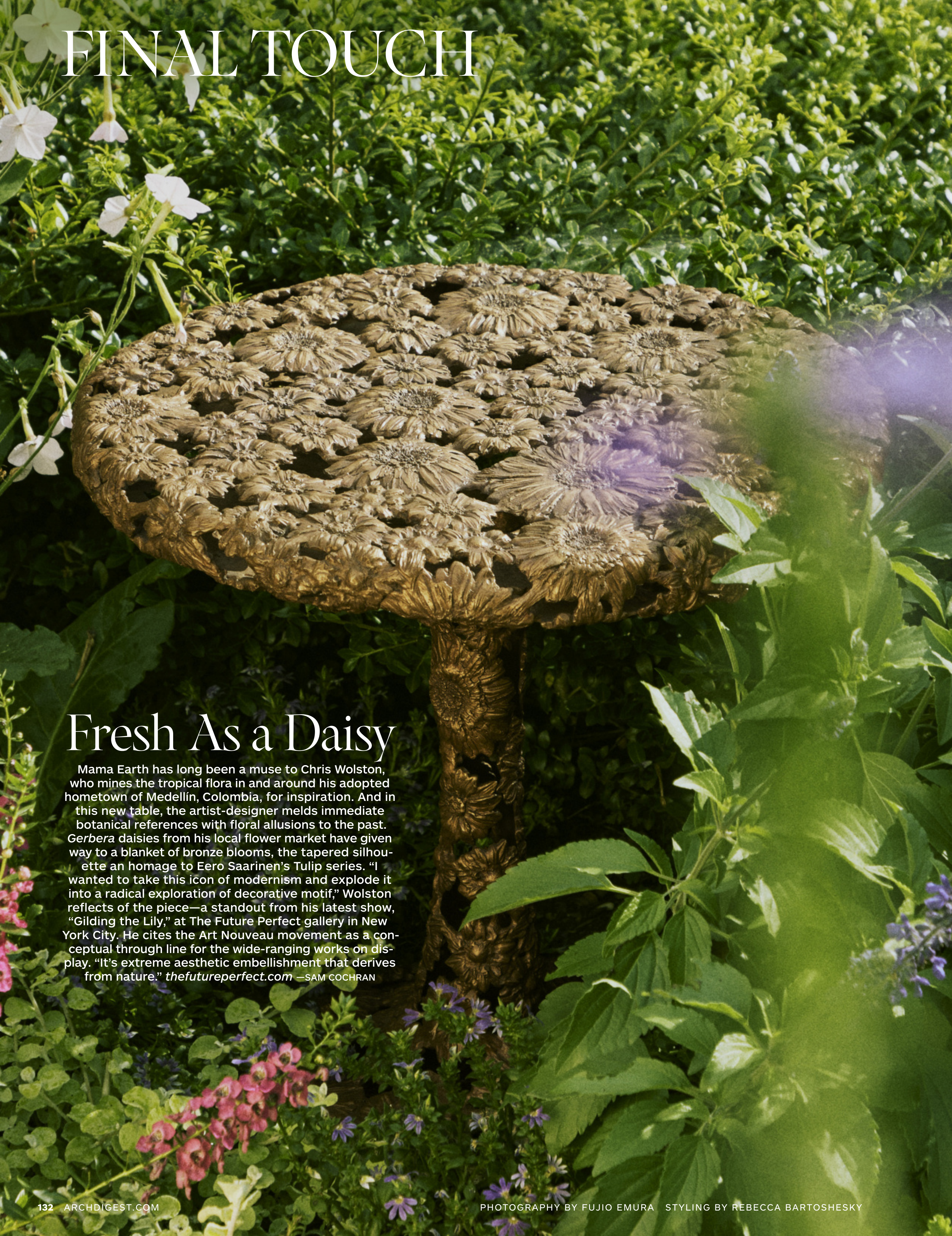
PRODUCTS: DAVID ROSS/BLACKMAN CRUZ



IN THE DINING/WORK AREA, A LARGE 1940s PAINTED AND BURNISHED JAR FROM TONALÁ, JALISCO, AND A 1920s DRUM FROM CHIAPAS FLANK A MACAO CHEST PROTOTYPE BY DIAZ. ON TOP, A VINTAGE OAXACAN BULL FIGURE FROM GALERIA IXCANUL STANDS IN FRONT OF A VINTAGE OAXACAN COBALT VASE FILLED WITH A COLLECTION OF PROCESSIONAL WANDS AND A COLONIAL SILVER STAFF. A DIAZ DESIGN FRAMES THE 1950s WORK ON PAPER BY CHUCHO REYES, AND THE TWO DRAWINGS OF GREEN FANTASTICAL CREATURES ARE BY THEO MICHAEL.

ART: THEO MICHAEL

FINAL TOUCH



Fresh As a Daisy

Mama Earth has long been a muse to Chris Wolston, who mines the tropical flora in and around his adopted hometown of Medellín, Colombia, for inspiration. And in this new table, the artist-designer melds immediate botanical references with floral allusions to the past. *Gerbera* daisies from his local flower market have given way to a blanket of bronze blooms, the tapered silhouette an homage to Eero Saarinen's Tulip series. "I wanted to take this icon of modernism and explode it into a radical exploration of decorative motif," Wolston reflects of the piece—a standout from his latest show, "Gilding the Lily," at The Future Perfect gallery in New York City. He cites the Art Nouveau movement as a conceptual through line for the wide-ranging works on display. "It's extreme aesthetic embellishment that derives from nature." *thefutureperfect.com* —SAM COCHRAN

PHOTOGRAPHY BY FUJIO EMURA STYLING BY REBECCA BARTOSHESKY

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